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VARIETY

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ALL VAUDE DIRT CAMPAIGN

'Talking Books' for Films or Discs, Sounds Simple?—Headaches for RCA

Talking books are the latest angle on new film development. Whether they will be marketed in the form of discs or films is as yet undecided, with probability both will be used. RCA Photophone is now working out the details. RCA patent attorneys are trying to wrinkle out the patent and copyright angles.

Although hesitant to talk about it, RCA execs admitted the plans are almost completed and the new gadget may be put on the market within a few weeks.

If put on sale as a film it is not thought likely the talking book will have any commercial value outside the home. Attempt will be made to get it a heavy home sale through same channels, which Photophone uses to sell talking picture equipment and reels. A handcap is that heavy original equipment cost makes this highly limited.

As a disc, feeling is that a heavier sale will be obtainable, but problem is to get discs big enough to carry an entire book. A series of records is thought to be too complicated and hard to sell.

If RCA and Photophone inventors

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DANCE, SEE BROADCAST, PLUG FOR BALLROOM

Los Angeles, Feb. 24.

In an attempt to build business, the Rainbow Gardens, largest ballroom here, combined with a miniature golf course, will go on the air.

Aside from plugging trade through broadcasts, Rainbow's angle is to attract to the ballroom by putting on the radio programs in view of the patrons.

Pay 10 Idle Musicians To Let One Act Appear

Kansas City, Feb. 24.

Five minutes before Lillian Roth, at the Newman this week, was to start her act at the opening performance, her two pianists were notified by the local musicians' union they could not play and had to leave the act.

Union notified the house manager that he would have to put on an orchestra of 10 men and sign a contract to keep them eight weeks. The musicians based their claim on what they said was an agreement made when the house went straight pictures some two years ago.

For a minute it looked like the audience would have to be disappointed, but Miss Roth appeared and gave a dramatic sketch which she had done three years ago.

An attempt was made for a settlement with the musicians, but nothing was done until late in the evening. Miss Roth had done the

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2-Way Thrift

Dallas, Feb. 24.

Mexican officials lowering the 10 centavos (5c) postage rate along the border.

They hope the thrifty ones will stop crossing the border to mail letters back to Mex. with U. S. 2c. stamps.

WALL ST. SALESMEN WITH PLENTY OF THAT

Of those seeking employment at film home offices in New York, 75% are estimated to be persons who know nothing about the show business.

Wall Street let-outs, from office boys to customers' men are among the out-of-the-industry crashers. Of all the crusty ones the ex-bond salesmen are given the wreath. Not only do they refuse to be enlightened as to their ignorance of the show business but often become insulting, pointing to the industry as alive because of Wall Street. The let-out mob from downtown represent a cocky lot and have that technique which glossed film salesmen in the olden days.

Fewest in the lines of applicants daily hovering about after finding "the president cannot be reached" are folk with a picture background entitling them to consideration.

25,000 DAYTONIANS ASK RETURN OF VAUDE

Dayton, Feb. 24.

With front page newspaper publicity and full page advertisements over the signatures of city officials and leading merchants, Dayton is making a bid for the return of RKO vaudeville at the circuit's local stand.

A petition for the return of flesh to Dayton's stages bearing 25,000 signatures has been forwarded to the RKO management.

Townspeople promise to support acts if they are returned here.

With Louisville rejoining the circuit on Feb. 26, it appears this city may soon return to the list of those playing flesh.

Housewives' Fair

Denver, Feb. 24.

At the first annual Housewives' Fair of the Denver Post over 15,000 attended the two-day session. On display were 1,600 quilts from 18 states, 600 rugs, 400 cakes and large amounts of cookies, gingerbread and candies.

"The Post" gave $150 in prizes.

RKO MAY START IT THROUGH V.M.A.

Main Desire to Forestall Meddling Outside Censoring—RKO Palace, N. Y., Now Included with Other Houses in Strict Rulings Against Off-Color Stage Materials — Acts Wanted

CAN BE TOO CLEAN?

An alarm to the effect that if vaudeville does not clean up its own stages, the meddling, unknowing and harmful professional and amateur local censors will, is being broadcast to acts and theatres and booking office employees by RKO.

Judging itself the representative variety circuit of the present time, RKO sees danger in the growth of

(Continued on page 71)

AIR GETAWAY BY CON FLIERS—NEW

Buenos Aires, Feb. 24.

Two German fliers with their plane went into the Provinces, Entre Rios, and at the town of Concordia, started the works.

They advertised for weeks a hair-raising stunt, "A Leap to Death" by flying over the port and then plunging into the water.

Collecting all they could, the fliers went up in their airplane with the cash on Sunday, the advertised date, and kept right on going. The gaping masses below are still swearing.

It's an all-new aerial con game for South America.

Liquor Lower

With an estimate of over 100,000 cases of surplus booze in and around New York, rum runners and handlers are near-panicky. Through the lessened demand and abnormal supply, liquor quotations in the bootleg market have again dropped.

Best grades of rye whiskey, in pints, $65 a case (24 bottles). In lots this may be secured more cheaply.

Scotch, guaranteed world known brands, $60 a case, with what is also guaranteed by the handlers as "good" Scotch at $50.

Champagne at $70 a case. Probably less if a large order.

Snappy Secs for Tired Biz Men Are Specialty of Coast Academies

Money Making Chick

Hollywood, Feb. 24.

Elmer, plymouth rock hen bought for $1.50 at a poultry store for Christie-Educational's new dubbed barnyard comedies, laid $2.15 worth of eggs during production.

She plays the male lead in these cluckies.

2-HOUR PLAY EQUAL TO 450-PAGE NOVEL

Chicago, Feb. 24.

Tracy Drake, producing "Becky Sharp," with Mrs. Fiske at the Blackstone here for one week, made arrangements with all high schools in the city for second year pupils to see the show.

Board of Education liked the idea so well it agreed to give all students attending the same credits as though they had read "Vanity Fair." Play runs two and one-half hours, while the novel of 450 pages and more would take much longer to read. Pupils were quick to see the advantage of the play, with the result all matinees were sell-outs.

First time in Chicago high school pupils have been granted credits for traipsing down to the Loop to see a legit show.

CRASHING FINISHED AS AN ART, SAYS ONE-EYE

Hollywood, Feb. 24.

Gate crashing isn't what it used to be, according to "One Eye" Connolly, who is becoming a Hollywood fixture.

"I'm only a publicity stunt now," Connolly wept. "They either let me in as a celeb, or throw me out because I'm a bum. It takes all the pleasure out of crashing—when they spot you inside and fan you out.

"Fights are so small here I can't be anonymous."

Connolly has felt the depression here, and claims somebody loaned him enough money to go into debt for $235. He has tried studio work—everything from acting to hard labor. He can't make ends meet, and is trying to save enough for a railroad ticket to someplace.

He tried to make a living as a manager, and began fussing around Artie McCann, 130 pounds. McCann's last fight brought him $20 and Connolly didn't have the heart to take his $2 commish.

Gate-crashing is no longer an art, says One-Eye.

Los Angeles, Feb. 24.

Los Angeles business colleges, hot for new angles, are advertising development of s.a. According to their printed ballyhoo, a striking personality plus business training is necessary for success.

Modern colleges guarantee to develop the personality along with the shorthand. They don't mind telling the pupils that if the shorthand falls by the wayside they can still travel far if they are easy on the eye.

No boss ever feels at ease dictating to a wet blanket, says the colleges. She may not make many mistakes, but if she's hard to look at it's tough on efficiency.

Grand Entrance

The schools will remedy that. Graduates, when they start their first job, should take dictation in the manner of an incoming stage celeb being photographed on shipboard.

The curriculum of secretarial science includes how to use the eyes, the value of perfume and the hurt look when the boss gets noisy.

Figure Conscious

Big Business has an eye for beauty. Business colleges no longer are content to see their graduates go into the world of commerce with a good idea of the double entry system and Gregg's hieroglyphics. Commerce needs well groomed wind blown bobs. Adding machines take care of the rest.

Advertisements of the schools make no attempt to hide the sex angle. They make their printed appeals to "dainty misses with charming personalities whose appeal is an open sesame to the sanctum of the business executive."

Big Business might beat a path to the schoolroom if it could advertise: "Pupils of this school were awarded first, second and third places at Atlantic City. Have a Miss America in your office."

RADIO COLUMNIST IN B'KLYN INKPOT—$100

Seems that everyone of the columnists can find a vaude spot somewhere. Latest to be bitten is Jerry Wald, "Graphic" radio columnist, who has booked himself into the Avalon, Brooklyn inkpot, for week March 16.

Wald will be the only act on the bill, appearing once every evening. Wald is satisfied, he says, with the $100 the week will bring him.

BROOKS
THE NAME YOU GO BY WHEN YOU GO TO BUY
COSTUMES
GOWNS AND UNIFORMS
1437 B'WAY, N.Y. TEL. 5580 PENN.
ALSO 25,000 COSTUMES TO RENT

Warners' Home Staff of Girls and Boys Gives Families Stage Treat

Warners' annual display of paling cheeks, quivering knees and sickly grins occurred at the Hollywood, New York, Sunday night (22), the second annual presentation of the "Warner Club Gaieties." Customers got a swell look at a grand theatre and a home office staff of stenogs, office boys and clerks, whose quota was 100% on effort, and they made it.

In revue form the kids spent four hours unravelling specialties, blackouts and chorus numbers, none of which could be chopped in lieu of indignant soap box orations on West 45th street Tuesday morning and a trail of broken hearts from the Bronx to Long Island City. Jack Mason, chorus manipulator, is credited with having staged the show, while W. P. Mullen was also called out to take a bow for his labor.

As usual a couple of the office boys were the freshest and best on the comedy end, for which the number, "Hoofing It Back from Hollywood," was the highlight. Eight lads of all sizes and shapes in underwear, high hats, canes and one pin in a precarious position supplied the reason for marathon encores. Another and later number by the boys revealed Warners as not adverse to proselyting talent in that old college standby of dressing the varsity as girls for a prancing chorus. It was led by Chick Fehmer Chandler. And Fehmer knows his stuff. Here he stood out like a beacon. He should, as he's been in and out of enough theatres playing vaude and for Shubert road companies.

Chandler is also the son of Major George Chandler, who organized the New York State police, but Chick would rather hop the buck than ride a horse. His connection with Warners could stand investigation, something which Chick would probably welcome as a chance to make shorts or a trip to Burbank. Just a lad with a stage yen, who has developed, now walking through stage doors from force of habit and a wild desire. His appearance here demonstrates what can happen to a guy who walks along Broadway of a Sunday night opening strange doors.

24 WB Girls

Among the femme contingent 24 girls pranced behind principals drawn from their own number and did very well with the unison work. It looks like Herta Engler will be the belle of the Warner Building. Herta is a redhead with dimples and Notre Dame underpinning, which she knows how to use. Stepping out in a skit late in the second half. Herta cinched her evenings for the next six months.

The portly Diana Pushkin also won her way by serenely warbling a couple of tunes in the first act. They could have brought Diana back in the second stanza, but she evidently went into retirement until the finale, which nobody muffed, except one chorister in the back line who almost knocked over eight principals in clawing her way down front to motion the family to come backstage.

Diana burned a little over her opening number, a whistling accompaniment to a song, because of being buried up against a side drape. But she later flashed enough stuff to hint that she can be taught how to sing a song and start shooting for vaude along Aunt Jemima lines.

Odds on Smiles

Other personalities to the fore could list as Eddie Greenberg, Jack Boyne, Jack Meltzer, Harvey Lasker (the juvenile in last year's show) and Lew Cohen, who evidently had made a bet that he wouldn't smile. He should have given odds.

A second-act ballet looked as if it might have been silently dedicated to Goldman-Sachs, although a cigarbox number won acclaim. A more or less military finale rounded out to the strains of "Warner Brothers I Love You."

Receiving special program billing were Phil Abrahams, as head comic under cork, and Perry Trude. Latter turned out to be a disappearing m. c., but later returned as a ballroom dancer.

Show was somewhat marred by prolonged and frequent stage waits which helped hold the finish until 12:15 while a dozen men officiated in the pit under Wilhelm Schaeffer.

As a morale builder the Warners have evidently found the "Gaieties" a worthwhile event. The staff gets a great kick out of it, although any execs out front the night of the show could probably break up a chorus number by hollering, "Take a letter!" No question but that the firm gave the kids an ace house in the Hollywood to go on display at $2 top for the sole performance.

Seems a crime for this theatre to remain dark. With 1,800 seats such musicals as "America's Sweetheart" and "You Said It" might come in here at a $2.50 or $3 scale and do themselves a world of good. The Hollywood appears to be an ideal musical comedy house despite its capacity and extra stage width. What the Warners would ask for rental is problematical and, perhaps, the barrier to such an entry, inasmuch as the Colony up the street is getting $12,500 weekly on a guarantee and split from Goetz' "New Yorkers."

The Warner Club will launch another production next year, plans for which were in a preparatory state around a soda fountain at one a. m. Monday.

It Isn't Easy to Keep Out of the Rut

MR. AND MRS. JACK NORWORTH
130 West 44th Street
New York

CUTTING COPS

WB Studio Lets Out Six—Longer Hours

Hollywood, Feb. 24.

Warners' efficiency wave reached the studio police department Tuesday (24), when six cops were given the axe. Police are now working two 12-hour shifts instead of three eight-hour relays.

Other service departments are also due for a paring.

L. A. WRITERS LAMENT OVER THE RUNAROUND

Hollywood, Feb. 24.

Much lament has been aired at the Academy recently by writers to the effect that old standbys are being given the runaround. Fancy money, they claim, is going to imported Broadway playwrights and novelists, while the fellows who have been around the studios for years are not getting a break.

Writers also charge that the newcomers not only get the money but glory is thrown in, while the hack Hollywood scenario writer who gets neither does all the fixing and hard work.

Sharkey's Humpty-Dumpty

Hollywood, Feb. 24.

Universal is dickering with Jack Sharkey for shorts.

Sharkey is booked to fight several humpty-dumptys here and in San Francisco.

Prinz Becomes Ass't Director at Metro

Hollywood, Feb. 24.

LeRoy Prinz, dance director for Earl Carroll and later staging dance numbers in pictures, has been engaged by Metro as assistant director. He is assigned to Cecil De Mille.

Prinz will get wised up on dramatic direction with the possibilities of doing a solo meg at that studio in the near future. He worked with De Mille on "Madam Satan" numbers.

Brown on Garbo's Next

Hollywood, Feb. 24.

A new Greta Garbo talker on the Metro '31-32 schedule will probably be directed by Clarence Brown.

Following completion of "Free Soul" with Norma Shearer, Brown is in line to make "Bugle Sounds," one of the unproduced Lon Chaneys, with Wallace Beery to star.

King Vidor is directing his first Garbo, "Rise and Fall of Susan Lenox."

Keaton's Femme Angle

Hollywood, Feb. 24.

Zelda Sears has been called in by Metro to treat the femme angle in Buster Keaton's story, making the third writer on the yarn.

Paul Gerard Smith and George Landy have already done their bits.

WILL MAHONEY

In Earl Carroll's "Sketch Book." The New York "Graphic" said: "Will Mahoney, with his Mahoneyphone, is again the hit of the show, and the only reason the audience doesn't throw ticker tape and telephone books is because neither is available. Will is a super-comedian who panics the audience from the very first moment he appears on the stage."

Direction
RALPH G. FARNUM
1560 Broadway

BARD'S PLAYS A FILM PROMISE

Chicago, Feb. 24.

A promise is reported having been quoted by Fritz Lieber from Harley L. Clarke, that Lieber will appear in a series of Shakespearean play talkers. No date is contained in the quotation as to the start.

Lieber is a Shakespearean player who has been financially backed in the past by Clarke. Clarke started sponsoring Lieber when he was only in utilities. Now Clarke is president of Fox Films.

Lieber produces the series, it will be the first continued output of Shakespearian plays on the screen, either silent or talking.

Rockne Goes Hollywood; Demands More Footage

Hollywood, Feb. 24.

Knute Rockne displayed his first sign of Hollywood temperament at Universal when he asked the studio to make his series of shorts two reels each instead of one. Coach said he couldn't get properly wound up on his talks, which accompany the action, in the small amount of footage first allotted him. It's still in the air.

U is now writing skeleton stories which a director and cameraman take to South Bend to shoot at the opening of spring football practice. Rockne's supporting cast won't cost the studio a cent. Studio offered to pay the football players $10 a day, but it was safe in view of the players' amateur standing.

Roach Directing

Hollywood, Feb. 24.

Hal Roach will direct the first of a comedy series to be made with Zasu Pitts and Thelma Todd.

Roach has done no megging since foreign versions of "Monsieur Le Fix," which he began but didn't finish for Metro.

After Frisco House

Hollywood, Feb. 24.

Joe Schenck is negotiating with the Erlangers for the Columbia, Frisco legit house. Wants to put "City Lights" in there.

Schenck has no house in San Francisco.

Claire Dodd's Picture

Hollywood, Feb. 24.

Claire Dodd, showgirl, due back here soon with a Paramount contract. Her first film will be "Confessions of a Co-ed."

Miss Dodd was in "Whoopee" and "Smiles."

Miss Eldridge in "Rebound"

Los Angeles, Feb. 24.

Florence Eldridge has arrived from New York, wrapped in a Pathe contract.

She will go immediately into "Rebound," starring Ina Claire.

PAR TAKES "TABU"

Murnau South Sea Film for Immediate Release Abroad—Native Cast

Paramount and Ned Marin have closed a deal whereby the distributing company will handle F. W. Murnau's "Tabu." It is the South Sea picture with a native cast upon which the German director spent about a year in making. It is an eight reeler synchronized but minus any dialog.

Routine for the film in Paramount's hands is immediate release abroad. For domestic handling Par's present intention is said to be to place it on display over here during the summer.

CHARLIE PADDOCK IN FILMS FOR LOVE ONLY

There's a lad in this world who will work just for the love of working. Doesn't want a cent. Just wants to see himself in film and make the kids realize that smoking, drinking and etc. doesn't make good adults.

Charlie Paddock is the philanthropist; the first one filmdom has ever experienced. Universal is lining him up in a series with Knute Rockne and Babe Ruth, who are getting big dough for their efforts.

But Charlie, unlike Bobby Jones and a score of others, prizes that amateur standing more than picture gold. He wants to be eligible for the next Olympics and he knows that he won't if film money gets on the record.

Joe Shea Elevated

Hollywood, Feb. 24.

Joe Shea, assistant publicity director with Fox for two years, was promoted to the scenario department Monday (23). He is now reading scripts, preparatory to a talent hunt in New York.

Shea leaves around March 9 and will be east two months.

Answering the Greeks

Hollywood, Feb. 24.

Next First National picture for Douglas Fairbanks, Jr., is "There's No Such Word."

Story is an original by Roland Pertwee. It has a South American locale.

Francis-Boyd in "Hill'

Hollywood, Feb. 24.

"Top o' the Hill," played by Charles Kenyon, will be filmed by Paramount with William (stage) Boyd and Kay Francis co-featured, production to start in about three weeks.

Marion Dix and Sam Spewack are making the adaptation and writing the dialog.

Roland Brown's Bonus

Los Angeles, Feb. 24.

Roland Brown has been given a $1,000 bonus by Fox for originality and direction of "Hoodlum."

Brown co-authored on the story with Courtney Terrett.

Tom Douglas Set

Hollywood, Feb. 24.

Tom Douglas, actor, has a contract from Paramount.

SAILINGS

March 31 (Berlin to New York), Emil Jannings, Gussy and Ruth Jannings, Max Koenig (Bremen).

March 6 (Berlin to New York), Ed Perkins (Europa).

March 4 (Paris to New York), Ray Goetz, Moss and Fontana (Paris).

Feb. 26 (Paris to New York), Fred and Adele Astaire, Ambrose Dowling (Europa).

Feb. 20 (New York to Paris), Bill O'Brien (Paris).

Feb. 19 (Paris to New York), Mr. and Mrs. Arturo Toscanini (Bremen).

Feb. 18 (Berlin to New York), Arturo Toscanini, Lauritz Melchior (Bremen).

Feb. 18 (Paris to New York) Mr. and Mrs. Jack Curtis, Mr. and Mrs. Jimmy Conlin, John Stone (Ile de France).

Feb. 17 (New York to Paris) Henry Dreyfuss (Albert Ballin.)

BEAUT WINNERS ONE BIG YAWN ON COAST

Hollywood, Feb. 24.

Beauty contest winners are still flocking to Hollywood, despite warnings by producers, the Academy and the Central Casting Bureau. They land here, usually with their manager, and look for the reported open arms of the picture industry. The arms are folded and the portals guarded.

Last year's Miss America fooled around town for a couple of months and in that time managed to get a bit in a short. Winner of the Max Factor beauty contest looked around for two weeks and scrammed back home to Des Moines, for a week of personal appearances at a local theatre. She managed to get the offer of a screen test but declined. Testers didn't coax her.

Miss Latin America couldn't even get a break in foreign versions.

Restaurant Competition

It's an old story here, the ambitions of these contest winners. No one pays any attention to them. Any Hollywood restaurant has at least one or two waitresses who can top the honors of the regional and national beauties. Most of the off-the-arm girls landed here with picture hopes and wound up behind that counter of a lunchroom. At least, eight hours on the feet is better than promises and assistant directors.

They land in town with a blurb from their home town papers and perhaps an arrival notice in the L. A. dalies. That's where the bally ends. An hour after their arrival they are as stale as their press books.

It usually takes from four to six weeks for the girls to realize that the beauty business is a lot of malarky. By that time they are ready to sing "Home, Sweet Home."

"Fatal Wedding" People

Hollywood, Feb. 24.

Ben Stoloff will meg "The Fatal Wedding" (Fox).

It will co-feature Spencer Tracy and Warren Hymer.

Hughes' 2 Talkers

Hollywood, Feb. 24.

The Graham Brothers, who wrote "Queer People" and "Whitey," are now at work on an air comedy. Eddie Sedgwick will direct it.

This and "Scarface" go into work as the first features for Howard Hughes under the Derr-Sullivan regime.

ALL STAGE LINEUP

Hollywood, Feb. 24.

Cast lineup for First National's "Upper Underworld" includes Walter Huston, H. B. Warner, Dudley Digges, John Halliday, Doris Kenyon, Evelyn Knapp, David Manners and Willard Robertson. Rowland Lee will direct. Entire playing personnel is from the stage.

No gangsters in the picture, the story dealing with construction contracting and milk as rackets.

Kohner Assists Stroheim

Hollywood, Feb. 24.

Paul Kohner, foreign head at Universal, is lending aid on "Blind Husbands," which Eric von Stroheim has been preparing for several months.

Meanwhile, there's nothing certain on status of further foreign production at U, the artists have been dispersed.

Cromwell at Work

Los Angeles, Feb. 24.

John Cromwell returned from New York Sunday. He had been on a vacation with Kay Johnson, his wife.

Cromwell starts directing "Night Court" with Paul Lukas.

Joan Bennett and Contract

Los Angeles, Feb. 24.

Fox is negotiating with Joan Bennett.

She has appeared for Fox on a picture to picture basis.

ARLEN ON FILM WRITERS

21 RKO-Pathe Feature Talkers for Season; Four Each for Five Names

For next season, starting in the summer, the newly formed RKO-Pathe has laid out a list of 21 feature talkers. They will be distributed, four each, to the five Pathe stars—Constance Bennett, Ann Harding, Helen Twelvetrees, Bill Boyd and Eddie Quinlan. The other one will be "Rebound," with Ina Claire, and the first all RKO-Pathe production to appear on the screen.

It is expected that "Rebound" will show early in July. RKO-Pathe's next will be Miss Bennett in "Common Law," during July or in August, with perhaps one or two other RKO-Pathe releases before Labor Day.

No stories or title have been announced so far for the remainder of the pictures.

RKO-Pathe is understood to have decided to continue with all of its one and two-reel shorts, with the probability one new series will be added.

The Pathe Audio-Review, formerly a weekly, is to become a monthly issue.

No RKO-Pathe appointments in the east reported this week, other than Ned Depinet as gen. sales mgr., mentioned elsewhere in this issue. Manny Goldstein, the first appointee by Lee Marcus, is said to occupy a general position in the home office, something akin to asst. to the pres.

Role to Fit Eye

Hollywood, Feb. 24.

While working on "Women of All Nations" for Fox, El Brendel was kicked by a dancer and suffered a black eye.

Brendel immediately had his part changed to call for a damaged optic and is working on.

Lena Lane, "Miss Texas," Killed in Car Crash

Hollywood, Feb. 24.

Lena Mae Lane, 17-year-old "Miss Texas of 1930," was killed in an auto crash on Ventura boulevard Sunday night (22), while driving with Jerome Horwin, assistant to Albert de Monde, Universal supervisor. Horwin suffered fractures of both arms and internal injuries, but his condition is not thought serious.

Accident happened when Horwin tried to avoid hitting another car on the road.

Lewis Warner's Illness

Havana, Feb. 24.

Lewis Warner contracted an infection following a tooth extraction. It looked serious for a few days and young Warner is not yet out of danger.

His parents, Mr. and Mrs. Harry Warner, were in Miami when hearing about their son, and flew here by plane.

Kraft at Radio

William Kraft, director, has been engaged by Radio on a one-picture with options contract. First assignment is "Too Many Cooks."

Paul Sloan has been assigned to meg "Consolation Marriage" at the same studio.

Stars' Shop Folds

Hollywood, Feb. 24.

Screen Stars Shop, opened last year by the MP Relief Fund, has been discontinued. Idea was to sell gowns and other articles contributed by picture names.

The margin for the fund was too small compared with the time and effort required by voluntary workers.

Felix East for Shots

Hollywood, Feb. 24.

Seymour Felix, Paramount director, left here Friday (20) to take shots of the New York harbor for an untitled talker he will direct this spring.

It's an original by Guy Bolton.

VAN CLEVE WITH HEARST

Returns as Rep for Prof. Wilkins' Undersea Trip to North Pole

George Van Cleve is again representing W. R. Hearst. This time it is for the Prof. Wilkins submarine trip under the North Pole, about to be started.

The Hearst interests are backing the undersea expedition.

For several years Van Cleve was associated with Hearst in the newspaper, picture and realty ends.

FILMDOM'S HALO FOR MARIE DRESSLER

Exclusiveness for Star of Stars, Says Metro—Universally Appealing

Hollywood, Feb. 24.

Believing in Marie Dressler it has the most universally appealing personage on the screen, Metro has decided to erect around Miss Dressler the only halo of filmdom now in existence.

Miss Dressler, a stage recruit to the studios, will have exclusiveness written all over her pictures and herself, in the sense her popularity calls for a niche of her own.

This method is to be pursued, it is understood by Metro, until the release of a Dressler-Metro picture will become a civic event with the masses and the social elite.

Miss Dressler's appeal universally has been unmistakenly made known to Metro. From the man on the street to statesmen they talk about the last Dressler talker, whatever it may have been. While on the social side the star is a prime favorite in the highest circles, besides creating and retaining the personal admiration as well as the respect of the biggest intellectuals.

No "Queen of the Screen" or mush like that for Miss Dressler, but a great star who is a character comedienne of such quality her pictures don't demand sex, guns, gangsters or bedrooms.

"Lifetime" Lead for Pics

Hollywood, Feb. 24.

Charles Lawrence, who is playing the "Dr. George Lewis" part in the local production of "Once in a Lifetime" will be featured by Universal in a series of two-reel comedies.

Contract was signed Thursday to go into effect on the resumption of production.

SAMENESS VICTIM

Hollywood, Feb. 24.

Finding too many girls of the same type on its lot Paramount is dropping June McCloy, former night club entertainer in the east.

Miss McCloy has been at Paramount for three months and has worked in several pictures.

Cohn Gets "Toast"

Hollywood, Feb. 24.

"Toast of the Town," still kicking around the Metro studio after several months as an original for Marie Dressler, is going to Al Cohn for a fixup.

It was originally put into script form by Edgar Allen Woolf.

Sternberg's Credit

Hollywood, Feb. 24.

Josef Von Sternberg will get screen credit for co-adapting "American Tragedy" with Samuel Hoffenstein.

Von Sternberg, also megging, starts March 2.

AUTHORS CANNOT WRITE TO ORDER

Noted Novelist Gives His Views in Full About Screen and Authors—Likes Pictures and Can Write Film Story, But Will Not Fit Star—That Is Not Story Telling

GOING BACK HOME

Attitude and growing reaction of famous authors brought to Hollywood to write for pictures is rather forcibly expressed by Michael Arlen. Mr. Arlen has been in New York preparing for a trip to Hollywood and conferring with Sam Goldwyn over story material for a Ronald Colman picture.

Mr. Arlen is not going to Hollywood now but is returning to Europe to his wife and son and will not go to Hollywood until September next. Then he will bring his family, take a villa and settle down to see what it is all about.

"Because," said the author, "here is my angle on the picture business. I think it applies to all story tellers and all authors are story tellers. I want to write for pictures, but I don't want to write for stars.

"All this star stuff is pure nonsense.

"I like pictures, am interested in them and will write for them, but I am interested in the story and want to write it. I don't want to be bothered with stars, I don't care anything about them.

"But the picture people say your picture is no good unless you have a star. And I say that is the psychology of my grandfather's day. I think young people want to go to pictures and see a darn good story. And I am a person who is anxious to write stories but you can't just write them for a star, because no good story since the Bible has ever been dominated by a single character.

If

"If you happen to have a good story for a start that's fine but you can't change your story all around, make it fit or cut it to pieces to suit one role, and you can't make up a story around one person. It won't be any good.

"Most pictures now are just incidents in a star's life. You can't get a good story that way and you can't get a story teller to write it. It is all this star stuff without good material that causes pictures to fall down every few years.

"If I have a good story I want to go to a producer and say, 'Look here, I have a good story; will it do for pictures?' I want him to tell me if it will do.

"Most authors want to write for pictures. It is a fine medium, but not if there is no story to it and only the star counts. Pictures don't need good writers for that sort of thing. I will write and I want to write for pictures, but I won't be pitched about. If I were starving to death I might have to write anything for pictures, but here I am, by the grace of God, sitting in the Savoy-Plaza and I don't have to write what I don't care about.

Growing Up

"Of course, pictures are going to grow up. They are bound to. The stage was doing just this sort of thing until 1925. When pictures grow up they will need good story tellers; good writers. As it is now, all the producers think about is 'release date.' They don't eat, sleep, worrying about 'release date.' They tear their hair and grow frantic. I can see them down on 5th Avenue now, rushing around, frantic over 'release date.' They marry that 'release date,' divorce it, pay it alimony and marry it again. It is all so foolish.

Where Writers Stand

"And I do hope you see what I mean. Writers are now in on pictures and their reputation is at stake. They want to keep it. And, goodness knows, I have enough trouble worrying about novels, short stories and plays without having pictures and dissatisfaction with them to make more trouble for me. Writers can't afford to just write anything."

Losing Writers

That most good writers have been lost to pictures because of the manner in which they were tied down and handicapped has been only too well proven, Mr. Arlen believes. Stories of his own have been bought, then changed in every possible way, even to title, characters and dialog, he said. So changed that even his name could not be used on them. One Arlen story purchased for films had nothing in it of his own creation, except a black fedora hat worn by one of the male characters when produced.

That Sam Goldwyn is smart in that he has a good actor in Colman and has been pretty fortunate in getting stories for him, Arlen concedes. And, he says, he may be able to write something good for Colman, "But that's the wrong way to look at it, don't you see?" he said. "Even that, although I may be able to hit it for Colman, is not the way that a story teller can or will give his best efforts to pictures."

Calif. Bill Would Tax Films 1½ Cents Per Foot; Several Tough Ones Up for Approval

Hollywood, Feb. 24.

State legislature reconvening today (24) at Sacramento has before it five restrictive bills against motion picture production and exhibition, one of which if passed would virtually drive the picture industry out of California.

Although not fearing that this particular bill will pass, the industry is nevertheless doing considerable quiet work toward its defeat. It senses a heavy fight on its hands, due to pealousy so apparent in legislative activity between Northern and Southern California.

Territorial Huff

The North-South issue in California is more than the joke made of it by columnists, and can be clearly seen in this particular bill, which would assess a tax of one and one-half cents on every foot of film produced or shown within the state.

Producers with their heavy investment in studio properties here declare that such a tax, amounting to hundreds of thousands of dollars a year, would spell the end of production in California.

Quiet work is going on within the industry bringing to the attention of legislators the impracticability to the state of such a bill passing, although feeling that they'll find opposition from certain radicals from the Northern counties.

Projectionists

Four other bills, now in committee and slated for action during the current term, provide for two projectionists in every motion picture booth, irrespective of the size of the house; a state censorship bill; an act that would make it unlawful for theatre circuits to operate in the state and a bill against showing any type of crime or any act leading to a crime.

The last-named is also occasioning some concern here, for the same reason as the tax act. Producers feel that the word "crime" as used in the proposed bill is so elastic as to virtually Pollyanaize all films, if passing.

The Laziest Man

The claim as to who's the world's laziest man is still unsettled.

One of the latest is said to be the man who invented the slow motion picture and was too lazy to take credit for it.

Reichenbach's Operation And Watched by Him

Harry Reichenbach was operated upon at the Doctors' Hospital, East 88th street and East River, for the removal of a gland in his throat last week.

The operation, performed by needle instead of knife, was watched by Harry, through a local application deadening the pain. He made a few wisecracks for the surgeons, but not many.

Surgical operations by the needle process are about 10 years old. The needle causes no severe loss of blood and does not sap the vitality, as with a knife. This accounts for the quick recovery of energy by the patients. Reichenbach looked very well shortly after his performance. He may be home by now or shortly.

The gland had caused several devastating X-ray examinations.

Solo Click By Wheeler Or Woolsey Would Kill Team

Hollywood, Feb. 24.

Whether Wheeler and Woolsey will be re-teamed by Radio again depends on the results from their solo trys. That seems to be the attitude of studio execs, who have been trying to find the right medium for the pair.

Radio has no options on Bert Wheeler, but has on Bob Woolsey. Latter was given a new contract for a year with the usual strings recently, while Wheeler with eight more months to go on a two-year term, has not been as yet approached for renewal.

Estelle Taylor's Price

Hollywood, Feb. 24.

Estelle Taylor has set $2,000 a week as her stipend for any studio desiring her services.

Warners wanted her for a picture recently but couldn't see the figure.

NEW PATHE WRITERS

Hollywood, Feb. 21.

Lew Lipton and Marion Jackson, former Metro writers have been given term contracts by Pathe.

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Stockholders' Committee to Try Boost of Skouras' St. L. Stock

Kansas City, Feb. 24.

Dissatisfaction of some of the holders of Skouras Brothers "A" stock and St. Louis Amusement "A" and "B" stock against the holders of the controlling interests, have resulted in the forming of a protective committee of stockholders and the making of a tentative agreement with Harry Koplar, large stockholder and realty owner, who is seeking to obtain satisfactory prices for the outstanding shares.

The Protective Committee, composed of J. Gates Williams, Julius Reinholdt and Oliver J. Anderson, retain the power to accept or reject the final proposition if, as and when made.

It is stated that Kopler is considering several plans toward the procurement of a price for the stock in excess of the market quotation.

According to the terms of the tentative contract with the committee if Koplar obtains an offer to take up the stock at $15 the share or less, he is to receive nothing for his work; if over $15 and under $16.66, he is to receive the margin in excess of $15, and if $16.66 or over to receive 10% of the price up to $20, plus 50% of the excess, if any, over $20 a share.

MORE LATITUDE IN FOX STORIES

First actual attempt of the theatre end of a film organization to inject a policy plank in production is being made by Fox.

Move now being considered contains a plea for greater latitude for writers, and at the same time the suggestion that books of known authors be purchased before their release by publishers.

Tailoring stories to contract players has ruined more potentially good pictures than any other cause, it is understood to be expressed in this manifesto. That the player should be picked according to his physical and mental abilities to measure up to the story is the theatre argument.

Kelley's Rockne Shorts

Hollywood, Feb. 17.

Al Kelley, Universal director whose contract was not renewed by that studio after he completed the "Leatherpushers" shorts, has been handed a new contract by U to direct the Knute Rockne shorts. Kelley was off the payroll one week.

Production on the football series will not start until the Notre Dame team goes out for spring practice in April. Pictures will be shot at South Bend.

Robt. Milton's Reward

Hollywood, Feb. 24.

Robert Milton has a five-year contract by Warner Brothers. Milton was still megging "You and I" when the agreement was given him.

Takes effect with beginning of his next picture, "Sam and Penrod."

BLACKMER SUED

Los Angeles, Feb. 24.

A new suit against Sidney Blackmer by Ruth Collier, Inc., asks $450 commission on three weeks' work at First National last month and 10% of the $16,775 she says First National paid him to terminate his contract Feb. 2, 1931.

A pending suit against him asks $150 a week for the last six months of 1930.

Sharon Lynn Returns

Hollywood, Feb. 24.

Sharon Lynn, who settled her unexpired contract with Fox recently and returned to New York, is back again. This time she's with Radio.

Her first job is in "Too Many Cooks."

Docile Caesar

Hollywood, Feb. 24.

Arthur Caesar, WB's docile writing-man, has hung up a sign in his office as a warning to those who have been capitalizing on his gags. Prominently displayed in his WB cell, it reads:

"Warner says: 'I waste your time.'

"Zanuck says: 'I waste your time.'

"Caesar says: 'If you want laughs, pay me a Warner salary.' AT HOME 7 A. M.-9 A. M."

ROXY'S STAFF MEN HELD

Reorganization for Economy Only—Personnel Sticks

Clark Robinson, art director, and Leon Leonidoff, production manager of the Roxy, according to inside, will be rewarded by new long-term contracts by the new Fox management of the Roxy. The papers have been prepared.

Re-signing of the two stage executives looks like the beginning of a reorganization of the Roxy staff that is getting under way with the resignation of Roxy (Rothafel) as managing director. Although none of the theatre's personnel, either on production or operation, is to be shifted, certain economies are expected to be effected.

Special offices have been arranged for M. Marco, head of Fanchon & Marco, who will supervise production and the various other stage duties. The theatre management will stay as is, with Harry Arthur replacing Roxy as operating chief.

26 FEATURES FOR U OKAYED ON COAST

Hollywood, Feb. 24.

Final conferences on this coast of the U '31-'32 program with the company reported set on around 26 features for the new season, were held prior to studio shutdown until April.

Phil Reisman, U's distribution head from New York, and Al Szekler, new g.m., came down from San Francisco, where an advance western sales confab was held on new product, to confer with the Laemmles' Sr. and Jr.

Reisman and Szekler will be back in New York by the end of the week.

Art Spot Gives In

Chicago, Feb. 24.

Chicago's ritz Gold Coast theatre, the Art Cinema, which has been featuring coffee in the lobby and silent pictures on the screen, is now being wired.

Expected to be ready within two weeks. It was Chicago's one outstanding silent spot, going after highbrow trade.

2 Years and 16 Features On Jones' Col. Contract

Hollywood, Feb. 26.

A new contract, good for two years and 16 pictures, has been fixed up between Buck Jones and Columbia. The actor starts the last western under his present ticket for eight this week.

Jones is due for a buildup at Col. "The Avenger," his last, was shot along more elaborate lines.

Jones has also been mentioned for "Arizonia," coming up soon on Col's regular feature program.

Marion's New One

Hollywood, Feb. 24.

Metro has finally agreed on a new contract for Frances Marion, its highest-paid scenario writer, reported getting $3,500 a week. It's for a year with options.

Studio has been dabbling around for a long time getting the new contract set. Miss Marion's old contract expired some time ago.

COOLIDGE SAYS

We are exhausting our timber supply, because we are not replanting as rapidly as we are cutting. If he said gags he would be wrong. We always find time to replenish our supply of clean cut gags.

"Originators of Tintype Comedy"

(CHIC) (ROSE)

YORK and KING

RKO Direction LEE STEWART

FOX BANKERS' REFINANCING

Bankers are looking to an early announcement of the new Fox refinancing plans. It may be made early in March, according to inside, although final negotiations have not yet been completed among the financial powers concerned. The date of announcement depends to an extent on the situation of the bond market, considered not very strong currently.

Whether the Halsey-Stuart company will remain in the financing arrangement seems to be left open. Halsey-Stuart is directly interested in Fox Films, while Chase National is back of General Theatres, which company controls Fox Films as well as Fox Theatres.

Halsey-Stuart has been recently in confab with a third group of bankers relative to the latter taking over the H-S interest in Fox Films, but nothing definite on it so far. The way the bankers look at it is that any deal Halsey-Stuart may make for itself, can not affect the refinancing plans, since it will only bring in another banking group equally as strong and resourceful financially as those now affiliated. Whatever negotiations Halsey-Stuart may be having with the third group is looked upon as H-S's own problem.

There has been also consideration of the possible selling of Fox's interest in Loew's as a step in the refinancing arrangements, but this the interested bankers admit is very unlikely.

Such a selling plan has its own obstacles, since the Fox interest in Loew's is up as collateral for some of the present financing arrangements as existing.

Starting "Common Law"

Hollywood, Feb. 24.

Constance Bennett is confined to her bed at the Hearst Ranch. She had gone there for a week-end and developed a cold there.

Her next for Pathe, "Common Law," is scheduled to start in two weeks with Paul Stein directing.

Long search for a better title for Miss Bennett's "Lot" is on again.

Everything was set for a while when "Her Sin" was substituted, but the Hays office vetoed the new title.

"Nancy" for Mary Astor

Hollywood, Feb. 24.

Myron C. Fagan has sold "Nancy's Private Affair," Broadway stage play written and produced by himself, to Radio Pictures. Latter will use it as Mary Astor's first starring talker.

Bertram Millhauser will be supervisor.

Allan Lane's Termer

Hollywood, Feb. 24.

Allan Lane, juvenile from legit, has been brought here by Warners under a term contract.

Anthony Bushell has also been given a contract by W.B. Bushell's paper is for five years.

STYLE SHOW NOVELTY

Publix Uses Female Impersonator For Kick

Chicago, Feb. 24.

To pep up the Publix-Great States style shows that make the rounds of all the houses, Mike Ames, female impersonator has been engaged.

As a wind-up, Ames disrobes before the audience, remarking on the style of each piece. The scream comes when he removes his wig.

Idea, tried in one town, was liked in creating new interest for this stereotyped show each spring.

Harry Arthur Remains As Fox Theatres Head In East, on New Terms

Harry Arthur's contract as eastern head of Fox Theatres expires May 1. While no move has been made in the way of a new agreement it is understood that Arthur will retain his present title at a greater salary.

The subject of switching Arthur to the West Coast which would bring Oscar Oldknow east is still being debated. There is a possibility now, it is stated, that the transfer will not be decided until after Arthur's new agreement has been reached.

$400,000 Gross in 8 Wks. at Cohan for 'Lights'

Chaplin's "City Lights" is gauged to gross $400,000 in its eighth and last week of its run at the Cohan, New York, the period of the lease This means a clear profit of $350,000, since the entire theatre overhead for the time of the Broadway exhibition is slightly under $50,000.

The Cohan figures are phenomenal for any theatre. If the seats and the standing space were checked it would disclose they represent the income from a house much larger in proportion.

The average number of standees, according to inside checkers, places eight extra lines to the projection.

Studios Down Thumbs On W.C. Talent Agents

Hollywood, Feb. 24.

Studios are out to sign talent direct, much to the consternation of both actors and agents. Actors are defending their representatives, arguing it's worth the commish to have their interests protected.

Meanwhile studio attorneys contrive in all forms to wean actors away from agents, making all sorts of promises, with the proviso that the deal be made direct.

Studio's frank admission is it doesn't want to be "held up."

Montgomery on Vacation

Hollywood, Feb. 24.

Getting his first vacation since coming from the Broadway stage for Metro, Robert Montgomery will go to New York in two or three weeks.

He is completing "Shipmates."

Bit Player Advanced

Hollywood, Feb. 24.

Lillian Bond, bit player and not the Lillian Bond from legit, has a term contract from Tremm Carr for Tiffany.

She'll play opposite Tom Tyler in westerns.

Kept Down by Storm

Henry King and Sidney Blackmer reached New York Monday afternoon, all of the way by plane from Hollywood and 24 hours late.

The picture men first flew to Kansas City, with Leo Morrison on the same plane. Morrison said the weather didn't look right, so took the train for New York. The other two resolved to fly in, but bad weather forced them down in Missouri. They reached New York eight hours after Morrison arrived.

Durant for U

Hollywood, Feb. 24.

Reported that Universal is placing David Durant under a term contract.

Durant just finished "Gambling Daughters."

CONTINUITY IN SHORTS SERIES FOR DRAW

Hollywood, Feb. 24.

Several of the larger studios will go for continuity in their two-reel comedy series for the coming year. It is hoped to build up a following for the shorts in addition to any b. o. appeal the star of the comedies might have.

New plan for the comedies is to carry almost in their entirety the complete casts of the two-reelers through the whole batch. This is particularly true of the coming Slim Summerville comedies at Universal and the new Ned Sparks series at Radio.

While each short will be an entity in itself, the series are nevertheless being arranged to carry along a connecting link, keeping the top players and the casts in same characters throughout.

NEW POLICY FOR ROXY'S STAGE

Under the Fox-Fanchon-Marco policy the Roxy policy will be the same as any other deluxe film theatre on Broadway. Following recent conferences of executives, it was decided no attempt will be made to follow the policy set by Roxy. The theatre, and not individuals, will be exploited.

Instead of one group of artists, the Roxy will present various known show names in its future stage policy. These will be changed constantly. Personal appearances of Fox stars will also be an angle.

Selig Starts at Col

Al Selig is installed at the Columbia Pictures home office in New York as chief of its publicity and advertising depts. . lig recently left a similar post he had held for seven years at Tiffany.

Joe Gallagher, former Col. A&P head, will remain with the organization.

Berkeley Settles With Par for 50-50

Hollywood, Feb. 24.

Busby Berkeley and Paramount have finally come to a parting of the ways. After six months of inactivity on the lot, Berkeley, originally signed for a year as a director, voluntarily requested his release.

A 50% settlement on Berkeley's $1,000 a week contract is understood to have been made, with both sides satisfied. Berkeley felt his inactivity was doing him no good, and as Paramount had nothing in sight for him, his release followed.

Berkeley was with Samuel Goldwyn on "Whoopee" before joining Paramount.

"Secret's" Cast

Hollywood, Feb. 21.

Paramount is throwing all the player strength it can into "The Lawyer's Secret." Charles Rogers, Fay Wray, Clive Brook and Richard Arlen have been assigned.

Yarn is a crook story by James Harley Finn, local newspaper man.

N. Y. to L. A.

Robert L. Johnson.
Herman Shumlin.
Robert McIntyre.
Jack Robbins.
H. B. Franklin.
Katherine M. Brown.
Arthur Sheekman.
Oscar Oldknow
Jack Sullivan

L. A. to N. Y.

Phil Reisman.
Harry Lorch.
Al Ezekler.
Tremm Carr.
George Gershwin.
Ira Gershwin.
Joe Wright.

FILMS WILL GET LEGIT?

Universal's Product Budget for New Season Goes to $19,500,000

Hollywood, Feb. 24.

Complete shutdown for Universal's production is not going into effect until next week. Early bad weather is holding back final shots of "Seed" and "Virtuous Husbands." U will have finished 18 features for this year when the studio closes.

"Outcasts of Poker Flat" will be the first when the studio reopens. It will have William Wyler directing.

Bigger Budget

Universal's program for next season carries an increase in the budget over last year of $3,000,000. Company also doubled its budget for shorts.

So far lined up for next season "Strictly Dishonorable," "Road Back," sequel to "All Quiet"; "Back Streets," Fannie Hurst serial, "Lady of Recourse," by Edward Somers Roche; "Waterloo Bridge," Robert Sherwood play; "Impatient Virgin," "Blind Husbands," "Lilies of Broadway," "White Captive," "Behavior of Mrs. Crane," and three originals now being written.

Entire 1931 production budget calls for $19,500,000.

SHORTS GET NOD ON STUDIO PROGRAMS

Hollywood, Feb. 24.

Coming season will see an increase in shorts production, especially in the two-reel comedy field where names are featured.

Pathe will increase its output, as will Roach, which while dropping one series, will add two new ones.

U's tentative line-up includes 25 Christy Walsh sport shorts, 10 Slim Summervilles, 10 Murray and Sidneys, and an as yet undetermined number featuring Daphne Pollard and Lloyd Hamilton. Also there are the one-reel "Dangerous Jobs," "Strange as It May Seem," and Oswald the Rabbit series.

Roach Drops Version Short Profit Too Indefinite

Culver City, Feb. 24.

Hal Roach is the latest studio to give versions the go-by.

Foreign remakes of two pictures remaining on the schedule have been dropped and the studio is not considering any versions on next season's product.

Versions were taken off the production list at the request of Metro, which distributes the Roach shorts. Roach was informed that Metro could not guarantee a profit on the versions and thought it better to cut them out until the foreign market is adjusted. Metro recently decided on a loong layoff for its foreign features.

Roach will make Charlie Chase's present comedy into Spanish. Chase's next and one for Laurel and Hardy are those dropped

Rogell's Own Product

Hollywood, Feb. 24.

Rudolph Flotow, of Al Rogell Productions, left here Saturday (21) for New York to negotiate with Richard Rowland for a new Tiffany release on future Rogell product.

He would make these independent of any production supervision which he may take over at Tiffany.

Portable Present

Hollywood, Feb. 24.

Joan Crawford surprised her husband, Doug Fairbanks, Jr., by making him a present of a portable dressing room for use at Burbank.

The mobile bungalow includes full dressing room equipment besides which there is a bed, frigidaire, etc.

DIVISIONAL FILM BUYING FOR FOX

Fox Theatres' management is completing a plan whereby all future film buying for Fox Theatres and Fox West Coast will be done at division points, with the division managers sitting in with Jack Sullivan, Fox Theatres buying head.

The plan is the outcome of a confab between Sullivan, Harry Arthur and Oscar Oldknow.

This plan will be put into operation by the close of the week when Oldknow and Sullivan begin their trek to the coast. On the way they will inspect all division points and lay the foundation for the new system.

U Shelves "U-Boat," Might Offend Germans

Hollywood, Feb. 24.

"U-Boat," submarine war story depicted from the German side, has been shelved by Universal for three months at least. The studio, remembering antagonism aroused by "All Quiet on the Western Front" in Germany, doesn't want to take chances with "U-Boat."

William Wyler, who was to meg this, will instead direct "The Outcast of Poker Flats." Lew Ayres is in mind for this.

Shorts in A. A. S.'s Awards

Hollywood, Feb. 24.

Awards Committee of the Academy of Arts and Sciences is recommending that the Academy recognize short subjects in next year's awards.

Committee is headed by Louis B. Mayer.

Par Execs Meet

Hollywood, Feb. 24.

Jesse Lasky and B. P. Schulberg left today (Tuesday) for Kansas City where they will meet Adolph Zukor, Sidney Kent and Sam Katz.

Lasky will then join the trio on the trip back east, only Shulberg returning to the coast. Conference of the Par-Publix execs will be on the type of pictures now demanded.

Mike Levee returned Monday from New York in time to take charge during the absence of Schulberg and Lasky.

Schenck Won't Film Green's "The Shyster"

Hollywood, Feb. 24.

Joseph M. Schenck will not film "The Shyster," staged by Harry Green at the Hollywood Playhouse under the title "The Ambulance Chaser."

Although Schenck owns 50% of the play with Green, he's given the latter permission to make a deal elsewhere.

B'WAY WORKSHOP FOR HOLLYWOOD

Reported Intention of Entire Picture Industry to Move Onto Legit as Source and Outlet — Inter-Working Arrangement for Stars

WITHIN A YEAR

Filmdom is doing its first official and collective sizing up of Broadway. Its spokesmen admit the industry's intention to take over the legit field; that the moves being made are the initial steps in that direction.

Broadway—not for just one or two film companies but the entire industry—is being headed for a new job. In at least another year, it is predicted by those on the inside of the centralized effort, the white way will simply be Hollywood's workshop.

Contrary to beliefs and a lot of angles that are cropping up now, filmdom's sway over legit will be a boon to legit. It will keep the best and biggest legit stars on Broadway for so many months out of each year.

Filmdom's spokesmen declare the metamorphosis will end Broadway's fears of further raids on its talent, fast waning under the present conditions where the Hollywood magnate offering 52 weeks and a home are admitted even around the stalwart Lambs Club to eclipse any but the best engagement in Manhattan.

Lay Off Times

The picture men's angle, already getting into official discussion, is to send back east legit folk under Hollywood contract during slack times, or in between schedule periods, on the west coast.

In this way, it is pointed out, more good play material than ever before is expected to be realized for theatre audiences and the screen. At the same time Hollywood's greatest problem, keeping its artists fresh and diverted—and working—will be realized.

Equity is being figured in the move. If it behaves it will benefit by the Hollywood treatment, it is said. But if it doesn't (this from official sources) pictures will be in a position to take care of their own.

Already almost every important company in the business is contributing to filmdom's grab of the legit. Metro, Paramount, Universal, Warners, and the possibility of Fox shortly declaring itself—all these are guiding the hand which filmdom seers predict will shortly be Hollywood's on Broadway.

U WANTS KIDDING HOLLYWOOD FILM

Hollywood, Feb. 24.

Universal would like to make a picture kidding Hollywood, in competition with Howard Hughes' proposed "Queer People."

Studio tried to buy "Once in a Lifetime," offering $40,000, but couldn't get it from the authors and producers for less than $100,000.

U then assigned William K. Wells to write an original around the film colony, with plans being to have John Murray Anderson direct. Wells story didn't jell.

Fox's Three-Timer

Hollywood, Feb. 24.

"Romance of the Underworld," made independently in 1918 and again as a silent by Fox in 1929, is to be done a third time by the latter.

Courtney Terrett and Phillip Klein have been assigned to do the talker scrip and dialog.

Foreign Films Over Here Making Money—7 Now Showing in in N. Y.

Salesman's Report

Cincinnati, Feb. 24.

Cliff Almy, local manager for United Artists, asked one of his salesmen to report on general business in a certain city. He got this reply:

"Leading exhibitor says things are looking up; everybody is on his back."

DEPINET JOINS PATHE AS V-P

Ned Depinet has resigned from Warner-First National to align with the new Pathe organization under Lee Marcus. Depinet makes his new affiliation as vice-president and general sales manager.

The resignation occurred last week with consummation of the move expected this week, or already to have taken place. There was some previous talk of Depinet affiliating with Tiffany.

Formerly vice-president and general sales manager for First National, Depinet was general sales manager, with particular jurisdiction over the west and south, for Warner-First National at the time of his withdrawal.

Grad Sears, western sales manager for WB-FN, will succeed to Depinet's post for that company.

MARCUS' FANCY PLANS FOR PATHE'S ROOSTER

Hollywood, Feb. 24.

RKO's control of Pathe is to bring about a new trademark, it is said, with the rooster given a new routine. Instead of posing for a profile, the bird will face the audience full-face, possibly flying out of the background and then crowing. The RKO initials will be without hyphens to bring about RKO-Pathe as an official trademark, according to the Lee Marcus idea.

"Lost Love," with Constance Bennett, started by the old regime but just finished last week, will be the first released under the RKO-Pathe signature.

RKO's "Plunkett Month"

Chicago, Feb. 24.

RKO division managers assembled here last week for a convention, decided to again compliment Joe Plunkett of RKO theatres by naming March as "Plunkett Month." It's for a national drive in the houses.

To relieve the RKO gen. mgr. of all detail, the RKO field men set their quotas of gross and profit for March.

Metro's Three Kills

Hollywood, Feb. 24.

Three pictures on the current program of Metro for release up to July 31 will not be filmed.

They are "The Crisis," Winston Churchill story of the Civil War; "World's Illusion," and "Dixie, the Dark Horse," latter a racing story.

All have been replaced.

Lee on Tiff Pub

With Al Selig's departure from the Tiffany publicity post, his former assistant, Manny Lee, has succeeded to the position.

Joe Rivkin is Lee's assistant.

Babel has arrived on Broadway. What legit couldn't do, pictures have accomplished. Seven theatres in the Broadway sector are today showing films daily in foreign languages. Within a few minutes' ride by subway are three more. All are keeping out of the red.

Times Square, which has never been able to support foreign language plays, except for freak short runs, is today listening to pictures in Italian, French and German. For Spanish it is necessary to go as far as 110th st., but it's there—and paying.

Houses now showing foreign pictures and versions are: Little Carnegie (French and German); Park Central (Italian); President (French); 55th St. Playhouse (German); 5th Ave. Playhouse (Swedish, German and French); 8th St. Swedish); Central (German); Princess (German and French); Belmont (Italian), and San Jose, 110th st. (Spanish).

Belonging in the foreign language class is the Cameo, 42d st., now showing the second German picture in succession and running foreign pictures with more and more regularity. Here, however, the pictures are almost always silents and synched versions.

Although practically all these houses are keeping nicely out of the red, only three really big b.o. winners have been turned out by them. Two were German, "Zwei Herzen in ¾ Takt" and "Das Madel von der Reeperbahn," and the other was French, "Sous Les Toits de Paris."

"Zwei Herzen" on Run

"Zwei Herzen" is the strongest hit, now in its 19th week at the 55th St., and still running well. Success of this picture is what is largely responsible for the success of the others, since everyone is interested in seeing what these foreign films can have to make them that good. A couple of pleasant tunes getting heavy outside plugging and the novelty of the picture are keeping it on.

Low rental for product has helped to keep the foreign film exhibitors out of the red. Two of the biggest dabblers in foreign films from both ends are Leo Brecher and Jos. Fleisler. Brecher, controlling the Little Carnegie and the Park Central, and Fleisler, having a hand in the 8th St., 5th Ave. and 55th St. Playhouses, also control a large number of films.

Pictures in foreign tongues can be picked up in Europe for very little money, since it is taken for granted over there the market for them on this side is highly limited.

Bought Cheaply

"Sous les Toits de Paris" is said to have cost Brecher less than $2,000. He ran it in his Little Carnegie for six weeks to good business and it is now touring the country, making money in Philadelphia, Detroit and Chicago. Same is true of "Zwei Herzen," which Fleisler bought in Europe for a pretzel.

International Exchange

Hollywood, Feb. 24.

Paramount will interchange its foreign players here and at Joinville.

First to go from the coast will be Roberto Rey, leaving after completion of one more Spanish musical.

Laemmle Biog Deferred Until Studio Reopening

Hollywood, Feb. 24.

The issuance of John Drinkwater's biography of Carl Laemmle, Sr., has been deferred until mid-April, when the Universal studio reopens. It was to have come out the 24th of this month, the actual silver anniversary date of the pioneer picture producer, but with the studio shutting down that week until around April 1, it was deemed advisable to postpone the book's marketing.

Within that month also falls the 23rd birthday of Junior Laemmle, which was another factor.

Conservative Dept. Store in N. Y. Tries "Sex Stuff" for Punch in Ads Selling Pajamas in Readable Copy

Reproduced from an advertisement by ARNOLD CONSTABLE & CO. in the NEW YORK "SUN" of Feb. 16, last.

Advertising for sales value has been much lime-lighted in the picture business of late, through what is known as the Hays Code on Advertising.

Advertising in the daily or weekly is presumed to be for the purpose of making sales, whether of theatre tickets or merchandise. That may be the belief behind the reproduced advertisement above of Arnold Constable & Co., one of New York's oldest and conservative department stores.

In the commercial realm possibly there are no reformers, or those who make a habit of calling attention to theatre advertising they think contains some objectionable phrasing, if not pictorially. A department store interfered with by the snooping reformers would likely inquire of the objector who pays the rent and for the merchandise advertised.

Nothing colorful or spectacular in selling merchandise, so the contribution-collecting-reformer can't make a noise over nothing. With the theatre that is altogether different, and altogether differently listened to, apparently, by those of the theatre who do not seem as close to its box office as those more directly concerned and who must make the box office profitable, to hold up the circuit or theatre or to hold their jobs and the jobs of many others. Show people, unlike reformers, are unable to secure or subsist upon solicited subscriptions from "sympathizers."

Daily Best Censor

This advertisement of a department store in the New York "Sun," a standard size evening daily of New York City, might suggest, as has been previously promulgated, that the newspaper after all is the best and should be the only censor of advertising in its columns. The "Sun" printed the Arnold Constable ad, perhaps other dailies did. In it the "Sun" merely saw a selling argument for pajamas. If that argument was made lively enough to attract the paper's readers, that was the objective of the copy, along with its selling force. If the copy would have offended the "Sun's" readers it would have been rejected by the daily.

It may cause an eye lift of many people in the show business who read this commercial firm's ad. That it approximates the theatre idea of type selling is a compliment to the theatre advertiser. That the theatre is trying to put a crimp in its advertising sales force through an inner trade censorship while the department store tries to draw buyers in a depressed period by lively copy may be a lesson in itself, if not to the reformer, to the theatre operator.

Maybe it's the trend of the times. That's something the critics of the film industry and theatres could bear well in mind since the axiom of all advertising is to present the public what it wants most to buy and reasons for buying. Here's an instance that the newspapers decide for themselves what's okay in ads and should be, and that sex sayings are not any class' exclusive privilege, nor an industry's.

1st Runs on Broadway

(Subject to Change)

Week Feb. 27

Paramount — "Honor Among Lovers" (Par).
Roxy—"East Lynne" (Fox).
Capitol—"Easiest Way" (M-G-M).
Rivoli—"Rango" (Par).
Strand—"River's End" (WB).
Winter Garden — "Sit Tight" (WB).
Rialto—"Devil to Pay" (UA).
Mayfair — "Last Parade" (Col).
Warners — "The Gorilla" (WB).
Cohan—"City Lights" (UA).
Central—"Ten Nights in Barroom" (Ind).

Week March 6

Paramount — "Unfaithful" (Par).
Roxy—"Don't Bet on Women" (Fox).
Capitol — "Parlor, Bedroom, Bath" (M-G-M).
Rivoli—"Kiki" (UA).
Strand — "Kiss Me Again" (WB).
Winter Garden — "Sit Tight" (WB).
Rialto—"Reaching for Moon" (UA).
Mayfair — "Last Parade" (Col).
Warners — "Soldier's Plaything" (WB).
Cohan — "City Lights" (UA).

$2 Pictures

"Cimarron" (Radio) (Globe).
"Trader Horn" (MGM) (Astor).
"Reaching for the Moon" (UA) (Criterion).

Foreign Films

"Il Richiamo Bel Cuore" (Italian) (President) (26).
"La Nuit Est a Nous" (French) (Lutece) (Carnegie).
"Zwei Herzen im ¾ Takt" (German) (Superfilm) (55th St.).
"Pagliacci" (U. S. A.) (Italian) (Central Park).
"Comrades of 1918" (German) (Nero) (Cameo).
"Napoli Che Canka" (Italian) (Cines) (Belmont).

Fox WC Reorganization Of Publicity Dept. to Let Out Whitbeck, Head

Hollywood, Feb. 24.

Frank Whitbeck may be out of Fox West Coast in a contemplated shakeup headed for the circuit's advertising and publicity department. Whitbeck is present chief of the division. Fox execs are desirous of reorganizing the department. It is likely that when a successor to Whitbeck is named he will be picked from the department's current personnel.

Heads of Fox Theatres are understood to have been dissatisfied with certain activities of the publicity division for some time. There was also a little matter of friction between the F. W. C. department and the studio p. a.'s shortly after Oscar Oldknow assumed charge of the circuit. This concerned a matter of advertising jurisdiction.

Whether this has had anything to do with the now contemplated move is not known, although the strained relations that broke loose at the time are far from straightened yet.

Local studio's attitude is that Fox-W.C. advertising campaigns have been very poor. Several times recently the studio was compelled to take exploitation out of the Fox-W.C. publicity department's hands.

Smith Still Ill

Hollywood, Feb. 24.

Return of Pete Smith to Metro studio still indef.

The publicity-ad head, now out of the Santa Barbara sanitarium after a long siege, is resting at Palm Springs.

Hollywood Bulletins

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Saturday in Hollywood, and placed as a wrapper upon the regular weekly "Variety."

The Bulletin does not circulate other than on the Pacific Slope.

News from the Dailies in Los Angeles will be found in that customary department.

10 on One Contract

Warners has agreed to furnish a complete baseball team for Joe E. Brown's pleasure. Clause is in Brown's new contract, and has Warner's guaranteeing to keep the ball players employed at the studio and furnish their equipment and traveling expenses.

RKO-Pathe Vetoes DeMille

William DeMille will not direct "House of Glass" for RKO-Pathe. New studio management has called it quits with the director, who was signed by E. B. Derr and Charles Sullivan before they left Pathe Story has been shelved.

Easing Women's Clubs

Studios have put thumbs down on requests of pampered women's clubs for picture names at insignificant affairs. At one time the studios were afraid of the censorship influence exercised by the femme groups, but now only the bigger and important clubs are being considered.

Chill for Racketeers

Racketeering around the studios is fading out. Through the vigilance of the Producers' Ass'n, mostly, the "soft money" boys and girls have found themselves stopped. Others contributing to racket elimination are the stage imports in pictures who have been around a bit and know all the gimmicks.

Radio Starring Astor

Following feature billing in "White Shoulders" Mary Astor will be starred by Radio. She also gets Bebe Daniels' former dressing room.

Veterans' Talker Debuts

Mrs. Dustin Farnum (Winifred Kingston), Majel Coleman and Bertie Johns, off the screen for some time, are making their talker debuts in Metro's "Squaw Man." New title is "The White Man."

Plot Shortage

Story situation at RKO-Pathe has execs worried. Studio is searching through old yarns in hopes of discovering something suitable. Meanwhile "House of Glass," partly prepared, goes on the shelf, leaving only "Common Law" and "Rebound" ready.

Sleepy Pat O'Brien

Pat O'Brien's legit habit of sleeping late in the morning has changed the shooting schedule on "Front Page." Caddo crew now starts daily around 1 p. m. and continues through midnight.

Persuasive Femmes

More than 100 excited mannikins stormed the casting office at Radio when a call for just the names of star models was sent out to a flock of women's apparel stores. Studio only wanted a few to have on hand when ready for them in "Madame Julie," but engaged 50 on the spot.

Anderson's Assignment

Universal announces that John Murray Anderson will finally get an assignment. It will be "Lilies of Broadway" when the studio reopens. Anderson's last for U was "King of Jazz."

Arnold Leaves Goldwyn

Hank Arnold, Goldwyn p. a., who resigned last week, plans to go into theatre exploitation.

Only One Tracy

Spencer Tracy, in and out of "Six Cylinder Love," at Fox, is back in the cast again. Studio couldn't find a substitute.

Morrison Flies East

Leo Morrison, agent, left here on Saturday for New York by plane.

Erickson at RKO

Al Erickson, from the Orpheum, suceeds Dan Russo as orchestra leader at the RKO. Russo resigned on account of illness.

Howard Opp Shearer

Leslie Howard will play opposite Norma Shearer in "Private Lives" after completing "Never the Twain" at Metro.

Barrymores Cruising

The John Barrymores (Dolores Costello) left for a two weeks' cruise on their yacht Saturday.

Pitsy Katz's Pinch

Pitsy Katz was arrested on a drunk driving charge after winding his car around a pole Thursday night.

Gleason Blows Part

James Gleason stepped out of "Traveling Husbands" at Radio when he decided his part was too small.

Industry on the Pan

First annual "roast" of the Wampus-Writers will be held March 14 at the Biltmore, with John Barrymore and Eddie Cantor m. c.'s. Affair will be a pleasant panning of the industry.

Brendel's Shut-Eye

Production of "Women of All Nations" at Fox was held up for two days last week when El Brendel was kicked in the eye by a Spanish dancer.

"Hoodlum" Delay

"Hoodlum," scheduled to wind up at Fox Saturday, was stretched four more days by added sequences.

Gershwins Finish "Delicious"

George and Ira Gershwin left here Wednesday for the east after four months of work on "Delicious" with Guy Bolton for Janet Gaynor at Fox.

Sullivan for Robinson

Edward Dean Sullivan arrived here Thursday to write two originals for FN. Stories will probably be originals for Edward Robinson.

Two Cafes Fold

Aras' Chinese restaurant and Kenneth Harlan's Pom Pom cafe folded Saturday. Biz terrible.

Dorsay's Favor

Fifi Dorsay is playing a bit in "Woman of All Nations" as a favor to Raoul Walsh.

Arzner's Coast Vacation

Dorothy Arzner, Par's femme megger, arrived here from New York last week for a month's vacation.

F. N. Borrows Nagel

First National has borrowed Conrad Nagel for the lead opposite Dorothy Mackaill in "Reckless Hour."

Academy's Agency Check

Academy will try put a check on agents by having them make a weekly written report to their clients of efforts in the clients' behalf.

Labor Law's Flaw

State Labor Bureau has discovered that amusements are not included in the eight-hour labor law for women and will see what can be done about it.

Melford's Easy Job

Thousands of feet of monkey scenes shot by Universal in Borneo to fit the title of "White Captive" has been given to George Melford to shape into a story.

Stone in "Free Soul"

Lewis Stone will be Norma Shearer's leading man in "Free Soul," starting Friday (27), with Clarence Brown megging. Miss Shearer and her husband, Irving Thalberg, sail for Europe on completion of this one.

Fox Takes Taylor

Sam Taylor, director of Mary Pickford's "Kiki," goes to Fox for one year.

Fox Still Importing

John Stone, head of Fox's foreign production, arrives in New York today on the Ile de France with six Spanish players and one writer. They are due March 1 on the Coast to go into direct shot versions. With Stone are Carmen and Mendoza Laraberti, Carmen Jiminez, Rafael Calvo, Juan Camellas and George Lewis, legit players, and Nicolas Urries Coriter, playwright. George Lewis gets a name change, as Fox already has a player with this handle.

Radio Shelves Football

Radio has shelved the football story which was to be used for Knute Rockne, as the Notre Dame coach went with Universal. Dorothy Lee, who was to do the story, goes into "Too Many Cooks."

Hobart May Star

Universal is thinking of switching Rose Hobart from "A Lady of Resource" to "Back Street," Fannie Hurst story. Both start in April. Miss Hobart may get star billing in "Street," which John Stahl directs.

Ass't Meggers in Academy

Directors' branch of the Motion Picture Academy now has a niche for assistant directors, with 20 already in. A similar plan is aimed

(Continued on page 68)

FOX OFF ALL AD SHORTS

Local Advertising Under Charge Of Fox Theatres House Managers

Fox Theatres is shoving back to localized advertising wherever feasible under a nation-wide plan that includes practically every spot where a Fox theatre may be located on what purposes to be a country-wide institutional theatre campaign with no extraordinary or unnecessary overhead.

This system is intended to place the advertising responsibility in any particular territory on the house manager. His angle is to be to publicize his theatre and product according to native needs, but with the big Fox angle as the entertainment criterion back of all.

The plan will work so that the home office department will act as advisory and be the fountain head of ideas. Actual work and extension of such ideas belongs to the house manager who will be empowered to improve or change on his own initiative.

The plan is an outgrowth of the original as instituted by the new management, of slanting publicity executives into house posts as managers. This has spotted Fox with a combo type of manager who can act both in an advertising as well as operating capacity whensoever needed.

That the plan is getting headway only now means the management figured on the p.a.'s first absorbing operating problems before being shoved onto the localized advertising scheme.

Outdoor advertising is included under the new arrangement and whereby all sites and billboarding if employed in the particular territories will fall directly under the nose of the native house manager for checking and otherwise.

Infringement Action By W. E. et al. Against Pacent and Theatre

Buffalo, Feb. 24.

When the long-touted patent infringement litigation between Western Electric, Electrical Research Productions and A. T. & T. as plaintiff against Pacent and the local Broadway theatre (Saul Wallerstein) came on for trial here in U. S. District Court, announcement was made by attorneys for the defendants that the defense was being conducted by Warner Bros. Eighteen out-of-town attorneys are in court on the case, which will consume about two weeks.

A complete setup of talking apparatus for both sides was installed in the court. At the outset of the trial a number of talkers on each were exhibited to Judge Clarence G. Galston, brought on here to hear the case.

The plaintiffs charged the defendants, including the Broadway theatre, one of the first local Pacent installations, with infringements on their patents involving audio-amplifying systems. Originally the complete case was based upon eleven infringements, but before trial was started, five had been eliminated by consent. To date two more have been eliminated by the trial judge, leaving four alleged infringements still to be determined.

Par's Production Jump

Hollywood, Feb. 24.

Paramount will increase its production schedule for March and April by going to seven pictures a month.

Five pictures will be turned out this month, four, including a Spanish version, in January.

Pathe's Scenario Ed

Hollywood, Feb. 24.

James Seymour has been appointed chief editor of Pathe's scenario department.

Duties start immediately.

"Air Robbery" Starts at Col—Studio Relighting

Hollywood, Feb. 24.

"The Great Air Robbery," by Harvey Gates, starts at Columbia Thursday (26). Studio has been dark 10 days.

Christy Cabanne will direct "Robbery."

CONCERT FIELD AS SOURCE FOR FOX NAMES

Fox Theatres will invade the concert field for all available music names in a new plan calculated to enhance the potential entertainment coverage of the company's houses. The idea calls not only for resumption of live music in Fox theatres but also increasing the pit bands to symphonic size in the deluxers.

The plan is to be worked out on a gradual basis. A classical concert by a symphony orchestra and a famous music name are to be part of the theatre's entertainment program at periodic intervals.

This apparently is an outgrowth of the Fox management's aim to relieve unemployment among the musicians, as exemplified by the Sunday morning concerts now being held at the Roxy, Broadway.

Among some of the names now being angled for Roxy appearances are Rachmaninoff and Mischa Elman with the Roxy as the key spot.

ALLVINE MAY BECOME PROD. SUPER FOR FOX

Glenn Allvine will become a production supervisor for Fox, according to reports within the organization in the east. These say that Vic Shapiro, officially stated to be in New York for six months in the advertising and publicity chair, is now permanently slated for the Fox home office.

Allvine, who left that dept. to assume a similar post in the Fox studios, has been reported as switched to Hollywood only for a stay of six months.

Tiffany Lot Lonesome

Hollywood, Feb. 24.

There is nothing but silence at Tiffany's coast studio. Phil Goldstone, who recently resigned, is still here, holding down the production head chair until his successor is appointed.

James Whale, working on "X Marks the Spot," and the watchman, are the only people on the lot.

"Dishonored" Starts East

Los Angeles, Feb. 24.

New York will get "Dishonored," Marlene Dietrich's third talker, considerably ahead of this coast, with "Morocco" yet to get runs subsequent to recent advanced price run at Chinese.

If a house is available in New York, Par may show "Dishonored" at $2 (twice daily), opening it in east around March 15.

Saul Bragin's Step-Up

Chicago, Feb. 24.

Saul Bragin, assistant film booker with B. & K. for a year, goes to New York March 15 as booking supervisor for the Publix-Canadian circuit.

Bragin first goes on an inspection tour of his new grounds.

UNDESIRABLE IN ENTERTAINMENT

Independent Producers of Commercial Films Considered Inimical to Fox Screens—Edict Takes In Entire Fox Circuit

VAUDE-MUSIC INSTEAD

Fox Theatres has banned commercial films and industrials in a circuit-wide stand aimed against all the types of screen advertising, as undesirable in practice of theatrical entertainment.

The sponsored film situation exploited as profitable to the principal makers of them, is now precariously observed because its golden promise has attracted all kinds of independent producers. They aim for showings in unaffiliated and indie houses.

The Fox angle and one in which both Paramount and Warners have admitted after being sounded, is that commercial films are okay under careful supervision while their circulation is limited. When circulation becomes general, as it is likely to do, injury to the theatre screen may follow.

Fox in taking this stand has added cognizance to a recent stand taken by an indie film company that specializes in shorts and is understood to have many of its shorts series backed by commercial firms. This company is given as about ready to swipe into the production of commercial features as the next step, although presumably attacking the sponsored shorts situation.

Free Bookings

As the field attracts such producers competition will become keener for theatre bookings that will confuse the selling situation in more than one spot on regular films and shorts. Much free booking may follow on demand on indie theatres.

Where the circuits are standing rigidly for the utmost in production quality the indies may waver when they figure that by booking a commercial short they save so much on a regular short regardless of quality. This is a serious danger from the Fox angle, on looking for the industry's pulse as a whole.

In the manner that the two leading makers of sponsored shorts figure there is need for an immediate check on the situat'on or some kind of supervisory government to be effected by the industry. Neither, however, feels this is feasible.

Fox doesn't figure that this perverse situation in the screen entertainment may come soon, but it is taking the stand that it's never too early to be prepared and figures to stand pat on 100% entertainment with no commercial angles.

Instead of commercial shorts the Fox theatre management will emphasize vaude and music.

Sound Projection School Without Connections

Minneapolis, Feb. 24.

Western Electric and RCA Photophone here keep informing inquirers that they are not connected in any way with a new school for sound projectionists recently opened here under an impressive title.

Prospective pupils of the new school have received the impression that the organization behind the institution is to take over all the work of installation and servicing of the major sound equipment companies. This is denied by local W. E. and Photophone execs.

Screen Advertising Occupying Attention of Industry's Solons; General Protection of Industry

Screen advertising is providing another problem for the film industry. Fildom's solons say it is developing in such hectic and haphazard fashion it will boomerang to the detriment of the industry and be counted out for all time, unless policied along uniform lines of operation and exhibition.

Independents, it is claimed by spokesmen, are forcing the screen ad issue to a crisis, which will result in the big producers organizing for the general protection of the industry.

Already such a step is being considered. It calls for producers themselves discontinuing all production of ads and concentrating on their distribution.

The uniformity aspired for provides that one company be formed to produce ad shorts for all companies and for release among circuits, both producer-owned or all-independent.

With such a separate organization of specialists handling the subjects many points, now serious handicaps to the advancement of screen advertising, would be overcome.

Among them all theatres instead of those controlled by individual producers would be available for ad money in theatre representation.

The ad shorts so produced would be made with an eye on the box office and not just the side money angle.

The public reaction as a whole would be studied and reflected through one focal point instead of the present multitudinous sources.

Advertiser Dissatisfied

That the move discussed now in big producer circles is not in the nature of a grab of all ad revenue but more of a precautionary measure to insure permanence to the advertising field is witnessed in several ways. One of the largest producing companies, with all facilities at its command, got such a setback as a uniform policy is eventually expected to offset or, at least reduce to a minimum. This organization made a short for a national advertiser and considered it okay. But the advertiser refused to let it go before the public and turned the job over to another company.

With one producing organization, although distribution of profits from the same has not yet been gleaned from inner discussions so far, all ad shorts would be tailored from the perspective and judgment of the industry as a whole.

Some independent producers are making the situation a case not for the public so much as the exhibitor. It is common knowledge inside that one indie is producing and preparing to release 10 features, each one of which contains a stick of paid advertising. Whether that company is going to tip off the exhibitor of the complete contents yet remains to be seen.

$33,000 FOR "GIRL CRAZY"

Radio Pictures Buys Film Rights to Musical

"Girl Crazy," musical comedy hit produced by Alex Aarons and Vinton Freedley, has been bought by Radio Pictures for films. Cost the picture company a reported $33,000.

Radio also will have tunes in "Traveling Husbands," and Warners is using Abe Lyman's orchestra in features and shorts.

UA SCHEDULES 17 FOR '31-'32, A RECORD

Hollywood, Feb. 24.

United Artists having its 1931-32 program set at 12 pictures aside from those Howard Hughes will produce, with at least four expected from that quarter, sales plans are now being formulated.

Jack Schlaiffer, western division chief for UA, headquartering here, is now in New York for sales confabs along with other div managers who were called in. Later Al Lichtman, v. p., and distrib head, will order similar meetings for Chicago and San Francisco, under plans, with UA stepping out early this spring to sell for the new season.

Sam Goldwyn, still financing his own productions, but also heading feature production activities, formerly presided over by Joe Schenck, who is now devoting all his time to the UA circuit, is set on the full 12 from the UA studio. There may be an additional picture, which with the anticipated four from Hughes, would make the new program the largest ever, 17 pictures. The possible added picture may be a Ronald Colman to be written by Somerset Maugham.

Two From Colman

Two certain Colmans are "Unholy Garden," on which Ben Hecht and Charles MacArthur are now working, and "What Fun Frenchmen Have," original by Michael Arlen and Walter Hackett.

Balance of scheduled and okayed 12 embrace two Gloria Swansons, "Rockabye" and "Tonight or Never" (play); another silent from Charles Chaplin on which work will start in three months; one Roland West production, "Corsair," with Chester Morris; untitled picture with Ina Claire and Walter Huston; "Street Scene," Elmer Rice play; "Greeks Had a Word For It," very likely with Norma Talmadge; Eddie Cantor in "Palmy Days" by Guy Bolton and Morris Ryskind, and an untitled singleton each from Douglas Fairbanks and Mary Pickford.

On the financing end, Goldwyn backs Colman, Cantor and Ina Claire-Huston pictures; Art Cinema the balance, excepting the Chaplin, Pickford and Fairbanks trio, financed individually.

Expected as a quartet from Hughes, who also finances his own, are "Front Page," now in work; an untitled air story, Edward Sedgwick directing; "Queer People" and a Billie Dove starring special.

Radio's L. A. Convention

Hollywood, Feb. 24.

Radio Pictures figures on an April sales convention in Hollywood.

Radio's program of 36 talkers will include two talkers from England, produced there for Radio by Basil Dean.

Revising Academy

Hollywood, Feb. 24.

Academy board of directors will meet Thursday (4) to revise membership and dues for the picture arts and sciences association.

The academicans feel their designations are off. They will probably rename the present "foundation members" general members, and the "Academy members" associate members to avoid further confusion.

Lex Neal's Shorts

Hollywood, Feb. 24.

Lex Neal has been given a new Radio contract. He will write shorts.

First one by Neal will be for Roscoe Ates.

Nothing Big in Los Angeles; 'Rango' Starts Lightly, $8,500; 'Cimarron' and 'Lights,' $20,000 Ea.

Los Angeles, Feb. 24.

No punch in current business for the local picture theatres. It may be Lent. Week's new crop of attractions is not exciting the fans and when "Big Trail" was pulled from the Criterion after 10 days it created a new opening day for the house and "New Moon," which came in Sunday (22). Operetta started mildly with local radio stations hopping onto the score. No one knows yet how much that hurt or whether it had any effect.

Last week "Inspiration" pulled $38,300 to the State, and when they flock at that rate to one house the others suffer unless the peasants happen to be particularly film minded that week.

Neither of the Publix houses is even cantering this week. "Finn and Hattie" is dormant at the Paramount, skimming close to the record low, while "Rango" is not attracting at the United Artists where $8,500 typifies the pace. "Illicit," too, is only luke warm in day and dating at the two Warner spots.

"Cimarron" is the real leader among the downtown films with over $20,000 on its third week, and that's plenty. Western's second week beat Amos and Andy. Chaplin won't better $20,000 again this week.

Estimated for This Week

Boulevard (Fox)—"Scandal Sheet" (Par) (2,164; 25-50). At $3,000 only fair, but better than "Gang Buster" (Par) last week.

Carthay Circle (Fox) — "East Lynne" (Fox) (1,500; 75-$1.50) (3d wk). Can't get going at the $1.50 tap and $11,000 poor; normally would depart but awaiting selection of a successor.

Chinese (Fox)—"Trader Horn" (M-G) (2,028; 50-$1.50) (5th wk.). Holding up excellently at $27,300.

Criterion (Fox)—"New Moon" (M-G) (1,600; 25-75) (1st wk.). Opened Sunday (22) when "Big Trail" (Fox) yanked after 10 days and $9,400; operetta started most mildly.

Egyptian (UA-Fox)—"Man Who Came Back" (Fox) (1,800; 20-65). At $4,200 an improvement over "Charley's Aunt" (Col) preceding feature.

State (Loew-Fox)—"Don't Bet on Women" (Fox) (2,024; 25-$1). Not better than $21,000, plenty poor here; big drop from previous week when "Inspiration" (M-G) ran up swell $38,300.

Los Angeles (Gumbiner)—"City Light" (Chaplin) (2,000; 25-$1.50) (4th wk.).Stays another week, prolongation of seven days, exploitation being switched to Chaplin instead of new theatre's various interior features; a bit short of $20,000 indicated; last week $18,000 with some improvement anticipated.

Orpheum — "Cimarron" (Radio) (2,270; 50-75) (3d wk.). Holding up well for a little better than $20,000; last week $24,300.

Pantages (Fox)—"Blue Angel" (Par) (2,700; 20-40-65-90). Fair enough on $11,200; big leap over "Scandal Sheet" (Par) last week which did but $7,800.

Paramount (Publix)—"Finn and Hattie" (Par) (3,595; 25-75). Too far from the beaten track at $15,000; very low; last week also off with "Stolen Heaven" (Par) under $18,000.

RKO—"Resurrection" (U) (2,950; 30-65). Doing poorly at $12,000; last week "Many a Ship" (U) $13,000.

United Artists (Pub - UA) — "Rango" (Par) (2,100; 25-$1) (1st wk.). Despite special ballyhoo only $8,500, extremely poor and particularly for opening week; last week "Devil to Pay" (UA) wound up fortnight at $10,500.

Downtown (WB)—"Illicit" (WB) (1,800; 50-75). Just fair at $13,000; last week "Other Men's Women" (WB) poor.

Hollywood (WB)—"Illicit" (FN) (2,756; 25-75). Fair at $14,000 pace; last week "Kismet" (FN) nabbed $15,000.

'Millie' Will Do Around $6,500 in Birmingham

Birmingham, Feb. 24.
(Drawing Population, 325,000)

Heavy exploitation for "Millie" may bring this film a strong week. Ballyhoo has been stronger than that for "Cimarron." RKO is trying to bring back the good old days to Ritz.

Estimates for This Week

Ritz (RKO) (1,500; 25-40)—"Millie" (Radio). Fair business at $6,500 pace; last week "Resurrection" (U) went under at around $5,000.

Alabama (Publix) (2,800; 25-35-60)—"Stolen Heaven" (Par). Will do all right at $7,500; last week "No Limit" (Par), $7,000.

Strand (Publix) (800; 25-40)—"Viennese Nights" (WB). Operettas too sophisticated for little ole B'ham and figures $3,000; last week "Easiest Way" (M-G) surprised by doing excellent $4,500.

Empire (Wise) (1,100; 25-50)—"DuBarry" (UA). Advertised for weeks and should click for $3,500; last week "Going Wild" (FN) didn't match up; did well to get $3,000.

Galax (Publix) (500; 15-25)—"Lady's Morals" (M-G). Light week in prospect at $1,000; last week "Other Men's Women" and Kid Canfield on stage did good week in spite of censoring Canfield's act, $1,500.

Trianon (RKO) (600; 20-25)—"Cimarron" (Radio). Into third week and dwindling fast; should bring about $1,200 if sticking for full week; last week near $2,500, very good.

GIRLS IN PROV. BATTLE, STATE MAY HIT $24,000

Providence, Feb. 24.
(Drawing Population, 315,000)

"Millie" and "Dance, Fools, Dance," are giving the town something to talk about this week. The flappers are having a swell time.

"Cimarron" is at the Victory after two hang-up weeks at the Albee, and while feature has pretty stiff competition it is still moving along.

Estimates for This Week

Loew's State (3,500; 20-50-75)—"Dance, Fools, Dance" (M-G). Indications are for big week; Joan Crawford always big here; seems set for at least $24,000; "Easiest Way" (M-G) last week clicked to good $18,900.

Albee (RKO) (2,500; 15-50)—"Millie" (Radio). Book helping feature to move; will do about $9,000; "Cimarron" (Radio) last week did $7,500 on second week.

Majestic (Fay) (2,200; 15-20)—"Man Who Came Back" (Fox). Overshadowed by too much competition; lucky if reaching $10,000 this week; "The Lash" (FN) and "Mothers' Cry" (FN) last week summed at fair $9,200.

Paramount (2,200; 15-50)—"Lady's Morals" (M-G) and stage musical presentation. Highly plugged but appears doomed for $9,000 at most; "Scandal Sheet" (Par) last week near $11,400.

Victory (RKO) (1,600; 15-50)—"Cimarron" (Radio). In its third week in town rather brisk here, but looks like fair $6,500 as top; "Last Parade" (Col) last week closed to $5,500 on second week.

Fay's (1,600; 15-50)—"Other Men's Women" (FN) and stage show featuring Sunshine Sammy. Set for at least $6,000; "Going Wild" (FN) last week slightly under $5,500.

"Dracula's" 2 Wks. In Wash. $28,000; "My Past" $23,000

Washington, Feb. 24.
(Drawing Population, 450,000)

The local surprise is "Dracula," which never let up at the Rialto last week until it had hung up almost $18,000; held over and looks like not far from $10,000 this week.

Estimates for This Week

Columbia (Loew) (1,232; 35-50), "Inspiration" (M-G). Doing exceedingly well and should carve out a good $14,000 for the current week.

Earle (Warner) (2,244; 25-30-40-60-70), "My Past" (WB) and vaude. Picture is adaptation of the novel, "Ex-Mistress," and is clicking neatly for what promises to be $23,000.

Fox (Fox) (2,434; 15-25-35-60), "Don't Bet on Women" (Fox) and stage show. Regular unit augmented this week by Irene Franklin; may get $23,000, okay.

Palace (Loew) (2,363; 25-35-40-60-70), "Parlor, Bedroom and Bath." Indicates about $21,000, due to slackening of mat trade this house usually generates.

Rialto (P) (25-30-50-60), "Dracula" (U) (2d week). Town's surprise; never did stop last week until near $18,000; hence is staying a second week, current, which with holiday should approach $10,000, excellent.

Keith's (RKO) (1,875; 35-50), "Cimarron" (Radio) (3d week). Will be aided by birthday anniversary but doesn't figure to exceed $8,000; has made splendid showing.

YOUTH REBORN

When Ponce de Leon first set foot on Florida's shore he could not have envisioned the luxury that future generations would find at the marvelous WHITEHALL HOTEL, Palm Beach.

Neither could his most extravagant imagining permit him to anticipate the extraordinarily scintillating musical programs MEYER DAVIS' ORCHESTRA provides for Whitehall's guests.

Stanley Pitt's Best This Week At $26,000 Clip

Pittsburgh, Feb. 24.

Opening day weather for the past month seems to be a conspiracy against the film houses. This week no exception, a heavy downpour curtailing grosses all along the line. Indications are for light biz everywhere, despite big attractions and holiday prices Monday. Beginning of Lent also looked upon with misgivings.

The much ballyhooed "Reaching for the Moon" got off on the wrong foot at Penn and doesn't augur any better than an ordinary $25,500 if that. Impression here is that Fairbanks pictures have been so few and far between that star has lost most of his prestige in these parts. The Stanley with "Father's Son" and Ruth Etting in person, with Dick Powell's first week downtown as m. c., will probably hit a satisfactory $26,000. They're going in strong here for draws to offset Ed Lowry's departure.

"Cimarron" is standing the gaff at the Warner and its third week, probably its last, should see a neat $10,000, good here any time. Unfortunate bookings, due to censorial bans, first on "Blue Angel" and then "Stolen Heaven," forcing too many successive comedies on both the Fulton and Sheridan Square with bad results. This week it's "Finn and Hattie," second time for Leon Errol here in three weeks, and weak six days indicated. Davis and Enright picking up a bit with "Right of Way," due principally to strength of cast names, while "Bachelor Father" is just fair at the Aldine. Harris is back to straight pictures showing a brace of features, "Costello Case" and "Sea Devils."

Estimates for This Week

Aldine (Loew) (1,900; 10-15-25-25) —"Bachelor Father" (M-G). With plenty of Hearst ballyhoo and generally favorable notices may get around $5,000; okay under present low scale policy; "Great Meadow" (M-G) last week pretty bad at $4,000 or slightly under.

Davis (WB) (1,850; 25-35-50)—"Right of Way" (FN) and vaude. Rates as fairly good with $8,900 maximum indicated; strength of cast names in picture figured to offset lack of real vaude pull; "Men on Call" (Fox) last week not so forte; $7,700.

Enright (WB) (3,700; 25-35-40-60) —"Right of Way" (FN). Brian MacDonald, local boy, in debut as m. c.; should go up a few grand to $12,000 or so; "Men on Call" (Fox) last week pretty flat at $10,000.

Fulton (Shea-Benham) (1,750; 10-15-25-35-50)—"Finn and Hattie" (Par). Looked upon favorably for entertainment but not b. o.; possibly $4,200 this week with attempt made to capitalize upon kid trade; too many comedies in row here; last week about same, or a little under, with "Cohens and Kellys in Africa" (U).

Harris (WB) (1,800; 10-20-30-40) —Back to straight pictures with "Costello Case" (Sono-Art) and "Sea Devils"; expected to drop to under $3,000, which was average around this stand before vaudfilm: "Captain Thunder" (WB) and vaude last week accounted for nice $4,800.

Penn (Loew-UA) (3,300; 25-35-60-75)—"Reaching for the Moon" (UA). Opened disappointingly; unless a big improvement sets in midweek unlikely to better $25,500, just average: "Inspiration" (M-G) good last week at $33,000, if under usual Garbo figures.

Sheridan Square (RKO) (1,500; 10-15-25-35-50)—"Finn and Hattie" (Par). Looks like usual $3,000 or thereabouts here; this site sails along at this average, boasting a steady neighb trade; about same last week for "Cohens and Kellys in Africa" (U).

Stanley (WB) (3,600; 25-35-60)—"Father's Son" (FN). Ruth Etting in person and ballyhoo over Dick Powell's return as m. c.; heavy campaign will probably result in satisfactory $26,000; "Illicit" (WB) and Ed Lowry's farewell last week ended strong to $26,500.

Warner (WB) (2,000; 25-35-60)—"Cimarron" (Radio). Best thing to hit town in long time; holding up nicely and for third week should sail along to profitable $10,000; last week, second, around $14,500 and may possibly round out a month here.

Chaplin at $27,000 Pace This Week In 2 Seattle Houses; 'Dance,' 'Millie' Big

Seattle, Feb. 24.
(Drawing Population, 450,000)

Chaplin was the big shot this week. "City Lights" is doing a thing unknown heretofore in Seattle —showing at two local first-run houses at the same time. Theatres are Hamrick's Musix Box and the Blue Mouse.

Houses are on Fifth avenue and across the street from each other. Both seat about the same number, around 900, with mat and night prices 50 cents and loges 75 cents, and plenty of loge location in each house. Picture got away without any real crush, but they are holding up well by splendid and steady business.

"Millie" at the Orpheum, "Bachelor Father" at the Paramount, "Dance, Fool, Dance" at the Fifth, and "Other Men's Women" at Liberty are dividing the rest of the biz.

Reviews on Chaplin brought mixed opinions on film as a silent, with most adverse on this point.

Estimates for This Week

Paramount (Fox) (3,106; 25-35-50), "Bachelor Father" (M-G). Heavy ballyhoo for Miss Davies; opened well; Hermie King in musical prolog; will do a fair $13,500.

Fifth Ave. (Fox) (2,400; 25-35-50), "Dance, Fool, Dance" (M-G). Big press stuff for Joan Crawford; looks like a great $12,800.

Fox (2,300; 25-50), "Fair Warning" (Fox). Not drawing and week will suffer from heavy films in town; may do $4,500, and that's poor.

Blue Mouse (Hamrick) (925; 50-75), "City Lights" (UA). Off to good start and business steady rather than sensational; looks like $13,500 here, big.

Music Box (Hamrick) (900; 50-75), "City Lights" (UA). Same as sister theatre and it's a close race; about same figure indicated, $13,500, with a shade in favor of this site.

Liberty (Jensen-Von Herberg) (2,000; 15-30), "Other Women's Men" (WB). Grant Withers and Mary Astor oke team here; going fine for about $6,500, exceptional.

Orpheum (RKO) (2,700; 25-60), "Millie" (Radio). Helen Twelvetrees publicized and Art Frank on stage; hitting for what looks like $13,000, which is strong.

'REDUCING' AHEAD IN P'L'D ON $16,000 GAIT

Portland, Ore., Feb. 24.
(Drawing Population, 400,000)

Looks like a fair week all around with "Reducing" outstanding. The Broadway is bettering a poor week with "Bachelor Father" in currently showing Dressler-Moran.

Estimates for This Week

Paramount (Fox) (3,500; 25-60), "Little Caesar" (FN). Pulling fairly at $14,800; last week "Easiest Way" (M-G) did $00,000

Broadway (Parker-Fox) 2,000; 25-60), "Reducing" (M-G). Okay and clicking well at big $16,500 rate; last week "Bachelor Father" (M-G) 'way off. $7,000.

Orpheum (RKO) (2,000; [illegible]). Two great weeks of "Cim[illegible] (Radio) got around $39,000; this week with "Millie" (Radio) doing well for $13,000.

United Artists (Parker-Fox) (1,200; 25-60). "Royal Family" (Par). Substituted instead of holding "Inspiration" (M-G) a second week; will be near $8,000, fair; last week Garbo $12,000.

Rialto (Parker-Fox) (2,000; 25-50). "Inspiration" (M-G). Moved here from United Artists, postponing "Sunny" (FN) and will be okay at about $5,000. Last week, "Passion Flower" (M-G) did 00,000.

Alder (Hamrick) (1,200; 25-50), "Aloha" (Tiff). Started fairly and likely to be okay at $5,500; last week "Sit Tight" (WB) did 00,000.

LOUISVILLE BETTERS

"Big Fight" at $9,400 Clip, National —"Easiest Way" Heads for $11,000

Louisville, Feb. 24.
(Drawing Population, 500,000)

Weather brisk, and improved grosses are indicated with a three-cornered battle on between the National, Strand and Loew's. Roxy and his gang, in person, at the Memorial Auditorium for two shows Sunday did poorly.

Vaude comes to Rialto this Thursday (26). The National is now the only first run and stage show house in town.

Estimates for This Week

Alamo (4th Ave.) (1,100; 15-25-40)—"Fair Warning" (Fox). George O'Brien in western should be average, $4,100.

Brown (Brown) (1,509; 15-25-40) —"Millie" (Radio). Helen Twelvetrees not yet considered a good draw here, but this film will help her build; may hit $5,500, very good.

Mary Anderson (RKO) (1,387; 30-50)—"Right of Way" (FN). Between Conrad Nagel and Loretta Young chances are a little better than usual for a moderate increase to $4,800.

National (Bass) (2,300; 25-40-50-60)—"The Big Fight" (Cruze). Quinn Williams and Lola Lane are weak names but the players appeal to flaps; Fanchon & Marco's "Wild and Woolly" Idea, on stage, is good for the middle west; okay, if quiet, at $9,400.

Rialto (RKO) (2,940; 30-50)—"Stolen Heaven" (Par). For those who go for Nancy Carroll its all right, but not so many are going as formerly; usual, $4,300.

State (Loew) (3,252; 35-50)—"Easiest Way" (M-G). Should do well with Constance Bennett and Bob Montgomery in cast; $11,000.

Strand (4th Ave.) (1,865; 35-50) —"Resurrection" (U). John Boles and Lupe Velez may draw $7,100, and if they do it's a holdover.

'CAESAR' $16,000–BUFF., 'MADONNA' AT $12,500

Buffalo, Feb. 24.
(Drawing Population, 200,000)

Good features and weather makes it look like excellent grosses this week.

Estimates for This Week

Buffalo (Publix) (3,600; 30-40-65) —"Stolen Heaven" (Par). Under par and maybe $20,000 this week; "Illicit" (WB), last week, fair at $23,800.

Century (Publix) (3,400; 25-35)—"Little Caesar" (FN). Rush start at new reduced prices; will be near $16,000; "Cimarron" (Radio), last week, $11,500 second week.

Hipp (Publix) (2,400; 40-60)—"Hook, Line and Sinker" (Radio), and vaude. Doing nicely with Leatrice Joy on stage; this week about $13,000; last week, "Moby Dick" (WB), $13,500.

Great Lakes (Fox) (3,400; 25-35-50)—"Dance, Fools, Dance" (M-G). Fast start looks good for $21,000; last week "Don't Bet On Women" (Fox), around $17,000.

Lafayette (Ind) (3,400; 25-35)—"Madonna of the Streets" (Col). Shapes up well at $12,500; last week "Danger Lights" (Radio), good at $13,000.

$21,000 FOR "DANCE"

Strong in N. O. This Week—"Millie" Stepping at $14,000

New Orleans, Feb. 24.
(Drawing Population, 500,000)

"Dance, Fools, Dance," is sweeping the town this week. Last week Rudy Vallee gave the Saenger $26,000, very big.

Estimates for This Week

Saenger (3,568; 65)—"Dance, Fools, Dance" (M-G). Will get $21,000 this week, good; last week Rudy Vallee and "Illicit" (WB) got $26,000, record for past year.

Loew's State (3,218; 60)—"Body and Soul" (Fox). Will be around $13,000; last week "Scandal Sheet" (Par) did $17,000, okay.

Orpheum (2,400; 60)—"Millie" (Radio). Should get $14,000; last week "Cimarron" (Radio) $10,000 on its second week.

Strand (1,800; 50)—"Once a Sinner" (Fox). Light and looks like $3,000; last week "Lincoln" (UA) $4,200, fair.

Tudor (800; 50)—"The Southerner" (M-G). Should get $8,000 in 10 days; last week "Going Wild" (FN) $2,100 in six days.

STOCKS PEAK AND REACT

Lacking Stage Name, Oriental Slides to $26,000 As Chicago With Vallee Leaps Up to $60,000

Chicago, Feb. 24.

Picture trade continues somewhat wobbly in the loop, with the usual mention of the Lent season handed out as an additional excuse. Only outstanding names and flickers getting the draw. Washington luckily had his birthday anniversary yesterday, and today (Tuesday) is Election Day, giving the needy theatres some assistance.

For the second consecutive week it's a name band that's doing the talk trade. Last week Duke Ellington's outfit came within an inch of the Oriental's top figure. This week Rudy Vallee will bring the house up $25,000 over the previous week's mark. At his present pace he'll do about $60,000. Unusual note is the fact that the matinees are running ahead of the evenings, femmes filling the house immediately the doors open.

Fairbanks Big

At the Oriental "Sit Tight" isn't doing the house much good, with the Lightner-Brown combo slipping from the public's favor hereabouts. This house is coming to depend more and more on the power of its stage shows than on the weak pictures which are delegated to it.

At the run houses "Reaching for the Moon" is showing the best pace and will finish an excellent first week. Around the corner "New Moon" is proving a weak sister, and at its present gait won't last over 10 days. "Reducing" is a disappointment. The Dressler-Moran flicker, of which so much was expected, leaves the loop after 14 days.

Estimates for This Week

Apollo (Shubert) (1,500; 50-75-$1-$1.50)—"Maedel von der Reeper Bahn" (Epic). Came in for road-showing Sunday (22), being presented by the same firm that clicked here with "Ingagi"; all-German flickers have been hitting excellently here since first introduced last year.

Chicago (Publix-B. & K.) (4,000; 50-75-85)—"Father's Son" (FN) stage show. Rudy Vallee band in the flash the big noise; will clip over $60,000; indicates enough draw to send the band into the Oriental from here; "Stolen Heaven" (Par) last week sent the house down to a bad $35,100.

McVicker's (Publix-B. & K. (2,200; 50-75-85)—"Reducing" (M-G). Two weeks for this one and out after a wobbly stay; second week dropping badly to $23,000; opening week good at $34,200; "Rango" (Par) replaces Thursday (26).

Oriental (Publix-B. & K.) (3,200; 50-75-85)—"Sit Tight" (WB) stage show. House will have a poor week, doing not more than $26,000; started off on wrong foot; last week "Truth About You" (WB) and Duke Ellington band on stage delivered tremendous sock in banging out $49,900, second highest mark this house has ever hit.

Orpheum (Warner) (650; 40-60)—"Mothers Cry" (FN). Title and subject aimed right at the hordes of femme shoppers that hit this district; on the way to a good gross of $5,000; "Right of Way" (WB) last week was fair at $3,000.

Palace (RKO) (2,300; 50-75-85)—"Kept Husbands" (Radio) and vaude. Hasn't had an outstanding week in some time, with pictures generally weak and variety bills containing no great strength; Uncle Bob, local radio name, this week, and $25,000 expected; "Many a Slip" (U) last week was panned too much, and house scraped through with $22,700.

Roosevelt (Publix-B. & K.) (1,500; 50-75-85)—"New Moon" (M-G). Can't possibly go over 10 days at present strength; opening week will mean a disappointing $18,000; "Fighting Caravans" (Par) set to replace; "Royal Family" (Par) closed 14-day run to a bad $11,100 for second week.

State-Lake (RKO) (2,700; 50-75-85)—"Cimarron" (Radio) (3d week). Continues with its steady draw; gross cuts due only to normal slide of the run; at current pace should hit near $24,000 for third week, with last week, its second, showing staying power on $31,000.

United Artists (Publix-UA) (1,700; 50-75-85)—"Reaching for the Moon" (UA). Big opening week indicated at $32,000; "Devil to Pay" (UA) was yanked quickly on its third week, and scrambled out to $13,200.

Woods (Jones) (1,200; 30-50-60)—"Damaged Love" (Indie). In spite of sexy appeal can't get women into the house; will hardly manage $8,500 opening week; "Right of Way" (WB) was a disappointment last week on $6,000.

EASTMAN STAR ACTOR AT 185¼

Warner Bros. Turnover Above 150,000 and Retreats in Mystery Move—"Is it Distribution or Accumulation?" Traders Wonder—Par. Off a Point

RCA'S SENSATION

By AL GREASON

The whole stock market yesterday surged into a new top, with the amusement acting indifferently. As an indication of the scattered and uncertain movements within a special group, the outstanding performances were a net gain of nearly nine points in Eastman Kodak on fairly heavy turnover and a dip of more than one point in Warner Bros. common, which attained a new and unprecedented volume in transaction amounting close to 175,000 shares.

At the same time Radio Corporation zoomed to a new peak, closed to 24 on the staggering total of dealings approximating a quarter of a million shares. Influence here acted directly on RKO, which likewise made a new altitude flight, touching 23⅝. Turnover here was also very large for the day, reaching around 80,000 shares.

Best prices were established in the early hours of the session which marked the resumption of trading after a two-day holiday. Impressive strength in the closing hours of Saturday had inspired the speculative communities with confidence

(Continued on page 19)

Yesterday's Prices

STOCK EXCHANGE

		High.	Low.	Last	Net Chge.
2,200	Con. F.	15	14½	14½	
9,300	East. K.	185¾	176¼	185½	+9¾
28,100	Fox	38	36¼	37½	+¾
4,700	Gen. Thr.	14¾	13¾	14½	−¼
29,300	Loew	62⅞	60⅛	61⅛	−1
48,700	Par	50¼	47⅝	49	−⅞
3,900	Pathe	2¾	2¼	2¼	−⅜
235,000	RCA	26½	23⅜	26½	+3⅞
82,500	RKO	23⅝	21¾	23⅜	+⅝
3,100	Shub	8¼	7¾	7¾	−¼
162,300	W. B.	19¼	17	17¼	−1¼
	CURB				
400	Col. P. ct.	22	20½	20½	−1
300	do, old	23	23	23	+½
600	Gen. Thr.	30	29¼	29¼	−¾
700	Fox Thr.	5¾	5½	5½	−⅛
800	Tech.	13¼	12¾	13	+¾
	*BONDS				
$5,000	Gen. Thr.	72½	71½	71½	−½
45,000	Par-P.	87¾	87⅝	87⅝	−⅛
9,000	Pathe	70	70	70	−1
10,000	Shubert	24⅛	23	23⅛	−1
106,000	W. B.	70	66	66	−3¾

* Prices and sales at 2 p. m.

'Millie's' 3d B'way Wk. May Beat Its 1st—'Lynne' $120,000, Roxy; 'Rango' $40,000 and 'Son' $28,000

Three days of holiday prices will do plenty for the Broadway houses this week. Weather was good and Monday (23) the crowds made it an effort to navigate along the Street. Business, in fact, was unusually strong all over the east, mild temperatures and clear skies thawing the public into amusement shopping.

Currently "East Lynne" is making the pace for the major Manhattan grinds and is well on its way to $120,000 and a second week at the Roxy. Meanwhile, the Capitol and Paramount are running neck and neck at a $70-75,000 rate with "New Moon" and "It Pays to Advertise" as their respective features. In the case of the Publix house there's a special conglomeration of radio talent on the stage headed by Mort Downey.

The Chaplin picture is also sticking with the leaders at the diminutive Cohan. The holiday was perfect for this comedy film and sufficiently strong to make it look as if its third week will not drop much behind $60,000, although $55,000 may be a closer tabulation. Pace is still strong despite that the average week day totals are now running from $1,000 to $1,500 under the terrific first week getaway. Last week "City Lights" nudged $60,000, demonstrating less than a normal drop.

Peculiar situation exists at the Mayfair where "Millie," in its third week, stands a good chance of beating its opening stanza with, of course, the holiday responsible. Feature looks good for better than $40,000 again after taking an average skid to $30,200 on its second week. Could hold for a fourth week, but is forced out, as its due in other RKO theatres.

The $2 faction is going along serenely and benefited by the prolonged week-end. "Trader Horn" at $20,900 last week and "Cimarron" on $18,600 show some matinee vacancies attributable to Lent, but both are likely to beat these totals for the current seven days.

"Rango" is having an averagely good first week, expected by the Rivoli, which means around $40,000, while "Devil to Pay" is sticking near the $30,000 mark at the Rialto. The Strand may nudge $28,000 with "Father's Son" this week while at one point during the holiday period Warners actually had to stop selling tickets for the first time in its history. "The Gorilla" is the leader there, but undoubtedly got a break from the overflow at nearby houses.

Estimates for This Week

Astor (1,120; $1-$2) — "Trader Horn" (M-G) (4th week). Arrival of Lent opened up some spots at the matinees, but $20,900 very good; will probably beat that this week because of the holiday start.

Capitol (4,620; 25-85-$1.50)—"New Moon" (M-G). Not strong enough to take full advantage of head start, but at $74,000 will be fair enough; last week "Inspiration" (M-G) got $67,200 on its holdover, okay.

Criterion (800; $1-$2)—"Reaching for the Moon" (UA) (9th week). Holding up, but has been present comparatively long time and may fade fast with no holidays dotting the immediate future.

Cohan (1,395; 50-$1) — "City Lights" (UA) (3d week). Plunged madly on during festive period, but week-day takings now $1,000 to $1,500 behind opening week's pace; makes it look like a third week of around $55,000, still great, after finally touching $60,000 on second week.

Central (916; 50-75)—"Girl From Reeperbahn" (Sonor) (4th week). Out this week to let "Ten Nights in a Barroom" (Indie) come in Friday (27); German film may get $9,000 on short week, having gotten around $11,000 last week.

Globe (1,065; 25-50-75)—"Cimarron" (Radio) (5th week). Also starting to feel matinee absentees but no real signs of weakness and holiday should help regain slight drop from over capacity pace; last week $18,600.

Mayfair (2,200; 40-$1)—"Millie" (Radio). Presents the unusual aspect of a film apt to have a bigger third than first week; regardless of total is final seven days here because picture moves into Metropolitan RKO houses this Saturday (28); may beat $40,000 by three grand this week after ripping off a $30,200 holdover.

Paramount (3,664; 65-85-$1)—"It Pays to Advertise" (Par). Comedy shy of drawing names but with special radio people on stage figures near $72,000 this week; last week "Stolen Heaven" (Par) light at $32,600.

Rialto (2,000; 40-65-85-$1)—"Devil to Pay" (UA) (2d week). Going along smartly and should stay above $30,000 on second week.

Rivoli (2,200; 40-65-85-$1)—"Rango" (Par) (1st week). Opened to reserved seat premiere last Wednesday (18) and may shade $40,000 on first week; good but not big for getaways at this house.

Roxy (6,200; 50-75-$1.50)—"East Lynne" (Fox) (1st week). Started to draw from the start and will be around $120,000, which secures a second week; excellent; last week "Dracula" (U) on eight days did $112,000, also good and normally enough to have held over.

Strand (2,900; 25-50-75)—"Father's Son" (FN). Figures to run close to $28,000 or better; splendid, and holds over; last week "Viennese Nights" (WB), $18,700, fair.

Warners (1,100; 50-75)—"The Gorilla" (WB). Helped by holiday overflows and may push to around $11,000, which is okay; last week "Bright Lights" (FN) couldn't draw and short of $8,000.

Winter Garden (1,418; 35-85-$1)—"Sit Tight" (WB) (2d week). Indications of about $26,000 on second week after turning in an opening setup near $33,000; started rather mildly, but built with holiday the usual help.

FRISCO ON WAY TO GOOD WK., PAR $30,000

San Francisco, Feb. 24.

With brisk trade carrying over into the double holiday, the majority of downtown film sites look like they're going somewhere this week.

The Monday commemoration brought train loads into town, because of the special rates, and overcast skies helped to keep everybody in the city on the three-day week-end.

Estimates for This Week

Fox (5,000; 50-65-75-$1)—"Don't Bet on Women" (Fox). Looks like a sure $40,000 here this week, what with the holiday and visitors present; house can still attract on its auditorium; last week "Easiest Way" (M-G) finished to $37,500, satisfactory.

Warfield (Fox) (2,672; 50-65-90)—"Seas Beneath" (Fox). Prospects here are for $20,000, fair; last week "Great Meadow" (M-G) a disappointment at $18,300.

Paramount (Fox) (2,698; 35-50-65-$1)—"Little Caesar" (FN). Running at smash pace and stands good chance of socking $30,000 on the button; last week "Royal Family" (Par) hardly fair at $15,000.

California (Fox) (2,200; 35-50-75)—"Royal Family" (Par). Moved down from Paramount and still can't show any real life; seems headed for a weak $9,000; last week "Right of Way" and "White Hell of Pitz Palu" brodied at $8,800; reduced scale starting this week in hope of bettering trade.

Orpheum (RKO) (2,270; 35-50-65)—"Cimarron" (Radio) (3d week). Believe it or not, but holdouts still the regular thing; promises better than $20,000, which is plenty big; last week $23,700.

Golden Gate (RKO) (2,485; 30-40-50-65)—"Many a Slip" (U) and vaude. Running somewhat under normal at $11,500; last week "Painted Desert" (Pathe) $15,000; moving the stage shows from the Fox down to the Warfield, which is across the street from the Gate, seems to have hurt some here.

Warners (1,365; 30-50-60)—"Rivers' End" (WB). Confidently looking for $12,000 this week, and that'll be excellent; last week "Sit Tight" (WB) closed out to $10,500, okay.

Columbus Picks Up, 'Cim' Gets House Top Of $6,000 in 3d Wk.

Columbus, Feb. 24.

(Drawing Population, 475,000)

Weather is due to dry up this week, after one entire week's seige of rain, and that means business will get back on its feet. Last week was one of poorest in months due to the continuous downpour and Lent.

Current feature is "Cimarron's" third downtown week, a record. Film was transferred from the Palace to the Majestic. Broad, with "Inspiration," and Ohio, with "Parlor, Bedroom and Bath" both started well.

Estimates for This Week

Palace (Keith)—"Millie" (Radio) (3,000; 25-50). Good reviews should help, but reports of vaude coming in hurt; looks like $14,500; "Cimarron" (Radio) last week (second), $17,400.

Ohio (Loew-UA)—"Parlor, Bedroom and Bath" (M-G) (3,074; 25-50). Plenty publicity should put this across for about $20,000; last week "Royal Family" (Par), $18,500.

Broad (Loew-UA)—"Inspiration" (M-G) (2,500; 25-50). Looks very much like a big Garbo week; should hit $17,000; last week "Scandal Sheet" (Par) bad at $11,300.

Grand (Neth)—"Sit Tight" (WB) (1,100; 25-50). Doesn't look better than $5,000, poor; "Scarlet Pages" last week hit about same figure in the rain.

Majestic (Keith) — "Cimarron" (Radio) (1,100; 15-30). Third week downtown should do $6,000 for new house top; great; last week, split, slightly off with $3,600.

Split Benefit

Hollywood, Feb. 24.

California theatre, downtown, playing all Spanish talkers, will have a benefit Feb. 27, splitting 50-50 with the Mexican unemployed.

Film attraction will be "Those Who Dance" (Warner).

Boston Not Especially Happy

Some Big Houses Hurt Worse Than Smaller Sites—"Body and Soul" $33,000, Met

Boston, Feb. 24.

(Drawing Population, 850,000)

Film houses will do well in one or two spots this week. The Lent effect is on full blast for some big houses, although the smaller sites are doing pretty well.

Chaplin's "City Lights" opened Sunday night with a midnight performance at the Tremont. Tremendous advance work in free newspaper copy and billing ought to draw throngs with seats at 50, 75 and $1. Keith's is holding "Cimarron" for a third and last week. "Trader Horn" opens at the Majestic March 1, twice daily.

Estimates for This Week

Met (Publix) (4,380; 50-75), "Body and Soul" (Par). Looks like a poor $33,000; "Stolen Heaven" (Par) last week slid to $34,800.

State (4,000; 30-40-50), "Easiest Way" (M-G). May do close to $28,000; "Devil to Pay" (UA) got fair $17,400 last week.

Keith's (RKO) (4,000; 35-50-60), "Cimaron" (Radio) (3d week). Will do fine $32,000 on final; same show did $25,800 last week, its second.

Boston (RKO) (3,000; 50-60), "Kept Husbands" (Radio). Won't go over $20,000 with vaudeville; "Painted Desert" (Pathe) grabbed poor $15,000 last week.

Fenway (1,360; 30-60), "Seas Beneath" (Fox). Looks like poor $3,000; "Capt. Applejack" (WB) got $3,500 last week.

Scollay (Vaudfilm) (3,562; 35-50-60), "Fighting Caravans" (Par). Will go $13,000 this week with McKinnon, local columnist, on stage; same film last week, also with McKinnon, $14,000.

Uptown (1,700; 30-60), "Rango" (Par). May go to $9,000; highly publicized monkey film; "Sit Tight" (WB) did well at $8,500 last week.

Olympia (1,962; 35-50-60), "Rango" (Par). Will do $10,000 this week; last week "Sit Tight" (WB) got a good $11,000.

Philly Seeing Heavy Action—Chaplin $40,000—'Horn' and 'Rango' Away Well

Philadelphia, Feb. 24.

From indications current week is going to turn in some of the biggest film grosses Philadelphia has recorded in many a month.

Several unusually big pictures and the holiday are combining to give the downtown theatres plenty of work.

Chaplin's "City Lights" brought the Erlanger back and promises to knock out that theatre's jinx. It opened Friday at $1 top. Evening's gross was $2,000, Saturday (21) over $8,000, and Washington's Birthday $10,000 was indicated on the day. It figures to get almost $40,000 by Thursday night and $55,000 in first eight days. Picture is expected to make a run of from six to eight weeks here, which is generous for this town.

"Trader Horn," road showed at the Chestnut, had a preview Sunday night. It started off briskly Monday. Should hit between $17,000 and $18,000 on the week. Hard to figure for long run because of $1.50 top and plenty opposition, but should do good trade for a little while.

Paramount brought "Rango" into Keith's as competition for "Trader Horn" and this animal film drew some corking notices. Lower scale of house (75c top) may hurt "Horn" after holiday opening, especially as the two theatres are only a block apart. "Rango" rating $20,000, fine week for Keith's.

Mastbaum started off at a hot pace with "My Past" and big stage show. House figures to gross $57,000 or better on the week and that, considering opposition, is some business.

"Cimarron" is dropping off alarmingly at the Stanley after one very big week. Goes out after Thursday, and hardly figures better than $13,000 even with the holiday. "Beau Ideal" is doing just nicely at the Stanton. Good for $12,000 on its first week but not likely to hold up for the three weeks its predecessor, "Criminal Code," got.

Indications are for $30,000 or close to it at the Fox with "Seas Beneath," and the aid of the holiday. House has been feeling effects of the Mastbaum's emphasizing of stage shows recently. Fox formerly famous for presentations.

Earle, after an off week, looks set for $21,000 with "Painted Desert," but the Boyd is not so forte with "Illicit," taking a nose dive after a fine start. No chance of the three weeks hoped for and lucky if it gets $15,000 this week, holiday and all.

Karlton should do a smart $7,500 with "The Easiest Way," which, de-

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'MOON' RUNNING AHEAD IN MONT'L AT $13,500

Montreal, Feb. 24.
(Drawing Population, 600,000)

The three big FP main stems should do around $35,000 for the current week. This is much below the previous week, but there are no outstanding names except at the Princess, which is running away with everything with Doug Fairbanks and "Reaching for the Moon."

Usual heavy crowds at the Palace, Capitol, and Loew's were thinned by good counter shows at His Majesty's Sunday afternoon and evening and by the Fairbanks picture. Latter, although low admish and comparatively small-seater, took it all with fans piling in Saturday and Sunday, and will easily head the town near $13,500.

His Majesty's is running a second week of "Apple Cart," which is getting a mixed reception and is not likely to stand up. Around $8,500 will be the final. Cinema de Paris doing fair biz on Menjou in "Mon Gosse de Pere." Neighbs mostly 'way off, with a few holding heads above water in worst week of new year.

Estimates for This Week

His Majesty's (CT) (1,600; 75-$3)—"Apple Cart" (legit). Will be lucky to get $8,500 on second week; last week same show took around $12,000, fading late in the week.

Palace (FP) (2,700; 40-75)—"Sin Takes a Holiday" (Pathe). Looks none too strong and $12,000 is generous prediction; last week's "Man Who Came Back" (Fox) disappointed on bare and fair $14,500.

Capitol (FP) (2,700; 60)—"Passion Flower" (M-G) and "Royal Bed" (Radio). Fans not excited over these two; $11,000 is best hope; same figure last week for "The Lash" (FN) and "Illicit" (WB), just fair.

Loew's (FP) (3,200; 35-60)—"Once a Sinner" (Fox). Down at around $11,500; last week "Way for a Sailor" (M-G) also dropped; $12,000 here is poor.

Princess (CT) (2,300; 35-60)—"Reaching for the Moon" (UA). Fairbanks stampeded fans over weekend; house, living up to best reputation in town, will be easily best of main stems at $13,500; last week "Viennese Nights" (WD) could only get around $8,000.

Imperial (FP) (1,900; 25-40)—"Under Suspicion" (Fox) and "Man to Man" (Fox). Figures around $4,000 at best; last week's double bill, "Silver Horde" (Radio) and "Boudoir Diplomat" (U), just another double at $3,800.

Cinema de Paris (Ind) (600; 50)—"Mon Gosse de Pere" (French). Menjou attracting more than usual crowd and may collect $2,800; last week "Maison de la Fleche" (French), $1,800.

CINCY FEELING LENT, ALBEE $24,000 THIS WK.

Cincinnati, Feb. 24.
(Drawing Population, 700,000)

Lent is making its usual dent in theatre receipts. Main line houses are having hard sledding despite the holiday.

Erlanger-Grand is screening "Two Hearts in Waltz Time" for its third and final week, with $13,000 for first fortnight and this week dropping to $4,500. Patronage is off at the Cox and Taft, stock houses, and the Shubert has "Lysistrata" (legit) rounding out two weeks' engagement to sorry returns.

Estimates for This Week

Albee (RKO) (3,300; 35-75), "Finn and Hattie" (Par) and vaude. Pleasing stage and screen combination, heading for about $24,000, a little under last week, when "DuBarry" (UA) was projected.

Palace (RKO) (2,700; 30-50), "Devil to Pay" (UA). Going at $16,000 pace; last week "Cimarron" (Radio), a holdover, did $14,000, hitting $43,000 during fortnight.

Lyric (RKO) (1,400; 30-50), "Resurrection" (U). Will draw around $11,000, fair; last week "Reducing" (M-G) got $15,300 in second week, making $35,000 on fortnight.

Capitol (RKO) (2,000; 30-50), "Millie" (Radio). In line for $12,500; last week "Inspiration" (M-G) fetched a dandy $18,700.

Keith's (Lisbon) (1,600; 30-50), "Devil with Women" (Fox). Looks like $6,000, fairly good; last week "Gorilla" (FN) disappointed at $5,000.

Strand (RKO) (1,350; 25-40), "Cimarron" (Radio). The picture switched from Palace for third straight week; progressing at $6,000 gait, oke for this house; last week "Lady's Morals" (M-G) pulled $5,500.

Family (RKO) (1,140; 20-35), "Fair Warning" (Fox) and "Little Caesar" (FN) split week. Doing average at $5,000; same as last week's "Scandal Sheet" (Par) and "Once a Gentleman" (Ind).

'Moon' Big in St. L. This Wk. on $21,000, Also 'Millie,' $27,500

St. Louis, Feb. 24.
(Drawing population, 1,025,000)

Business should be normal and may be a bit better with holiday to help. Shows had some bad breaks last week, with rain and strong opposition from legit houses. Most of this week's film offerings have at least one favorite name.

The St. Louis, after two smashing weeks with "Cimarron," is trying to repeat with "Millie" and well on its way to do so.

Estimates for This Week

Ambassador (Publix) (3,000; 30-50-65)—"Sit Tight" (WB) and Jack Haley's stage show. Both Winnie Lightner and Joe Brown popular here; around $30,000 or better; last week "Illicit" (WB) did $25,900.

Fox (6,000; 25-35-65)—"Easiest Way" (M-G) and Fanchon-Marco stage show. Constance Bennett popular for about $30,000; last week "Dance, Fools, Dance" (M-G) did $29,100.

Loew's State (3,300; 35-50-65)—"Reaching for the Moon" (UA). Doug always draws here; should do big $21,000; last week "Lady's Morals" (M-G) got $7,900.

Missouri (Publix) (3,800; 35-50)—"Father's Son" (FN). Nothing big expected; about $8,000; last week "Fighting Caravans" (Par) nicked $11,200.

St. Louis (RKO) (4,280; 35-65)—"Millie" (Radio) and vaude. Should do well for $27,500; last week "Cimarron" (Radio) in second week $22,400.

CLARENCE BROWN

Is the only director included in the critics' list of 10 best directors of 1930 and the list of six directors whose pictures grossed the most at the box office in 1930.

His latest production, "Inspiration," starring Greta Garbo, has just been released, and he is now directing "A Free Soul," starring Noma Shearer, at M-G-M.

K. C. Screens Sexy With Flighty Gals, 3 Vamping $48,500

Kansas City, Feb. 24.

The street goes sexy this week with "Illicit," "Easiest Way" and "Millie." Press agents are splattering superlatives all over the display pages of the locals, and with the Monday holiday to aid, the week is probably going somewhere in spite of Lent.

The Royal also gave a touch of the sensational to its displays for "Royal Family," stating "Exposed, the private life of your favorite stars. Come take a peek at the famous B—— family at home." A special preview showing of this picture was given a week in advance, and not only drew sweet advance notices in the dailies, but started a dandy word-of-mouth campaign, which helped.

Estimates for This Week

Loew's Midland—"Easiest Way" (M-G) (4,000; 25-50). Constance Bennett, Robert Montgomery and Menjou all box office here; will do about $16,000; last week "Devil to Pay" (UA) did

Mainstreet—"Millie" (Radio) (3,200; 35-50-60). After two weeks of "Cimarron" this picture away to a flying start; given strong publicity and regulars were waiting for it; will be near $20,000; last week, second for "Cim."

"Newman—"Illicit" (WB) (1,890; 25-35-50-60). Together with personal appearance of Lillian Roth, gave house all it could stand at start; another case of wise advance publicity and should do $12,500; last week "Stolen Heaven" (Par) got

Royal—"Royal Family" (Par) (840; 25-40-50). Will do very nicely at $5,000; last week "Finn and Hattie" (Par) near

Pantages—"Desert Vengeance" (2,200; 25-50). Old-time stage coach with screaming banners accompanying modern burlesk performance; will be okay at $5,000; last week "Atlantic" (BIP) about

'SON' $11,500, I'NAPOLIS, INDIANA NEAR $20,000

Indianapolis, Feb. 24.
(Drawing Population, 450,000)

"Father's Son," by Booth Tarkington, who lives here, is grabbing heavily for the Circle this week in view of grosses for recent months.

Popularity of James Hall, as m.c. at the Indiana, is building as the result of daily "back stage" broadcasts with Hall and others over WKBF. Looks as if he will be here some time, theatre having 12 weeks' option.

Estimates for This Week

Indiana (Publix) (3,300; 35-50-65). "Stolen Heaven" (Par). Not rated highly, but new policy still attracting, with Hall as draw; $18,000 likely. "No Limit" (Par) last week piled up $20,000; good.

Circle (Publix) (2,600; 25-40-50), "Father's Son" (FN). Popular because of appeal on local author; indicated maximum, $11,500. Last week "Cimarron," in second week, got $10,000; good for holdover.

Palace (Loew's) (2,800; 25-35-50). "Inspiration" (M-G). Opened with average week-end; probably will do near $9,500; last week "Devil to Pay" (UA), $9,000.

Apollo (4th Ave.) (1,100; 25-35-50), "Don't Bet on Women" (Fox). Started for $6,000 week, above average; "Illicit" (WB), $5,500 last week.

Lyric (4th Ave.) (2,000; 25-35-50), "Painted Desert" (Pathe). Looks like $11,000; last week, "Last Parade" (Col) got $11,500, okay.

Ohio (Publix) (1,400; 15-25), "Little Caesar" (FN). On second run and good draw; probably $2,900; last week, "Sin Takes a Holiday" (Pathe), fair at $2,800.

Minneapolis Leaping

"Dracula" $17,000 at Orph This Wk.—"Dance" $30,000—"Cim" Will Go 4 Wks.

Minneapolis, Feb. 24.
(Drawing Population, 500,000)

Following a sagging tendency for a brief seven days, business at local showhouses again has resumed its bullish trend. A strong week is in prospect.

"Dance, Fools, Dance," at the Minnesota, and "Dracula," at the Orheum, are going great guns. "Cimarron," too, is still delivering for the Seventh Street on its third week.

Nicely exploited and advertised, "Viennese Nights" is not delivering for the State. They just will not fall for musicals here. At the Century, "Royal Family," with Fredric March played up as the star, is doing a trifle better than expected.

Estimates for This Week

Minnesota (Publix) (4,200; 75), "Dance, Fools, Dance" (M-G) and Publix unit. Name of unit no longer mentioned in newspaper or other ads, but simply billed as seven acts of vaude; picture praised by cricks and liked by customers; stands chance of reaching $30,000 with holiday to help; one of best weeks in some time; "Easiest Way" (M-G) last week around $22,500, not so good.

Century (Publix) (1,600; 75), "Royal Family" (Par). Winning favor, but apparently possesses limited appeal; will do around $10,000, better than expected and pretty good; "Reducing" (M-G) last week about $11,000, good for second and final week.

Orpheum (RKO) (2,890; 50), "Dracula" (U) and vaude. A real magnet and cleverly sold; ought to garner about $17,000, very big; "Millie" (Radio) last week demonstrated box-office punch near $14,500, good.

Seventh Street (RKO) (1,400; 50), "Cimarron" (Radio). Third week under way remarkably well and should hit $7,000 mark and remain for fourth successive loop week; last week, second in loop for picture, broke house record at about $11,000, enormous; one of the strongest attractions to ever hit town.

State (Publix) (2,200; 60), "Viennese Nights" (FN). Musicals, with few exceptions, have little chance in this city; well exploited and liked, but can't lure and will not get much more than $6,000, even with holiday; "Gang Buster" (Par) last week pleased, but only drew light trade, around $6,100.

Lyric (Publix) (1,300; 40), "Once a Sinner" (Fox). Dorothy Mackaill numbers many admirers among local fans; should do about $4,000,

(Continued on page 19)

BALTO. IN FAIR SHAPE, STANLEY AT $21,000

Baltimore, Feb. 24.
(Drawing Population, 850,000)

The Hippodrome, defunct Pearce and Scheck combo, one of the town's big seaters, was purchased at a receivership sale last week by L. E. Goldman, attorney. Price, $214,000. This includes mortgages. Not known who purchaser represents and future policy of house still anybody's guess. Lights still off.

And the current was switched off at the Palace, which was temporarily lighted last week to house the final week of "Birth." Fourth consecutive week for this clinical cinema in this town. It has one more Baltimore booking, the Regent, colored house.

Washington's Birthday celebration Monday gives the first runners an added break. It's an outstandingly favorable week for the Loew houses with exceptional attractions at all four theatres, and by a coincidence, all four are M-G pictures.

Auditorium relighted to take "Cimarron," which got two opening weeks at Keith's. Future policy of the Aud. is still speculative. Dramatic stock and Shubert legit bookings are two rumors.

Estimates for This Week

Century (Loew)—"Parlor, Bedroom and Bath" (M-G) (3,200; 25-60). Lots expected of this one by management; Keaton hasn't been big b. o. here recently but subject counted as assets; say $20,000; "Fighting Caravans" (Par), last week got fair $18,000.

Stanley (Loew-Stanley-Crandall)—"Easiest Way" (M-G) (3,600; 25-60). Looks like a natural and big gross anticipated; will get femmes for the mats., and that will run it up to at least a good $21,000; "Scandal Sheet" (Par), last week, a disappointment; film likened to recent Bancrofts and Kay Francis didn't prove the pull expected; near $16,500, not good.

Rivoli (Wilson Amus. Co.)—"Ten Cents a Dance" (Col) (2,000; 25-60). Special publicity and hook-ups, plus title and subject, looked on as good boosters for this one; should hit a good $8,500; "Road to Paradise," last week, just fair at $7,000.

Keith's (Schanbergers)—"Millie" (Radio) (2,500; 25-50). Regarded as good hokum picture and started at smart pace; looks like about $14,000; "Cimarron" (Radio), last week (2d), held up very well, about $14,000.

New (M. Mechanic)—"Body and Soul" (Fox) (1,400; 25-50). Good title, plus Charley Farrell; picture should do $9,000; "Don't Bet on Women" (Fox), last week, got pretty good $8,000.

Valencia (Loew-UA)—"New Moon" (M-G) (1,500; 25-35). Musical was a good draw at the Stanley and should get a pretty good $3,200 here; "Inspiration" (M-G), last week, about $3,100.

Parkway (Loew-UA)—"New Moon" (M-G) (1,000; 25-35). Day-and-dating with Val and will run ahead; should get a class draw and $4,000 or slightly better; "Inspiration" (M-G), last week, good on $4,600.

Met (Warner-Equity)—"Sit Tight" (WB) (1,300; 25-50). Joe Brown can lift this one above house average for about $5,500; "Other Men's Women" (WB), last week, fair on $4,500.

Auditorium (Schanbergers)—"Cimarron" (Radio) (1,500; 25-50). Moved up from Keith's for continued run; will do fair to better; away to excellent opening; maybe $7,500 on week.

CHAPLIN $5,900—TACOMA

And Holds Over—"Dracula" About $5,200 at Orpheum

Tacoma, Feb. 24.
(Drawing Population, 125,000)

The Blue Mouse took the spot this week with Chaplin's "City Lights." Press dispatches in the news columns of the papers and widespread reviews of the picture in all mags seemed to stir up curiosity.

"Dracula" is doing fairly at the Orpheum, while "Virtuous Sin," at the Broadway, is off.

Estimates for This Week

Broadway (Fox) (1,500; 25-50), "Virtuous Sin" (Par). Not so hot this week; dragging along for slow $5,000.

Orpheum (RKO) (1,500; 25-40-50), "Dracula" (U) and vaude. Thriller doing fairly; about $5,200.

Blue Mouse (Hamrick) (650; 50-75), "City Lights" (CA). Chaplin is romping and $5,900 is pace; that's approximate capacity; film holds over.

Rialto (Fox) (1,250; 25-35), "Royal Family" (Par). Poor draw and prospects are only for $2,000.

'MILLIE'S' 2D NEWARK WK. A $20,000 ROMP

Newark, Feb. 24.
(Drawing Population, 850,000)

Holiday this week somewhat offset by Lent in this community and no startling grosses are anticipated. Besides "Millie," in its second week, there are no big pictures.

Last week continued bad weather pulled down some grosses.

Estimates for This Week

Branford (WB) (2,350; 25-40-50-65)—"Devil to Pay" (UA), and stage show. Indicates a fairly good $22,000; last week Gene Dennis on stage not quite the draw expected, and with "Sit Tight" (WB) pulled $22,000.

Capitol (WB) (1,200; 15-25-35-50)—"Paid" (M-G). Not hot opening but should get close to $4,000; last week "War Nurse" (M-G) drew good $4,500, partly due to overflow from "Millie."

Terminal (Fox) (2,000; 30-50)—"Girls Demand Excitement" (Fox). May reach $7,000; last week "Men on Call" (Fox) light at $6,000.

Little (Newark M. P. Guild) (299; 35-60)—"Gretel und Liesel" (Music Master). Held over and bettering last week's opening; should get $2,300; last week's estimate of $4,200 a misprint for $2,400, and did a good $2,100.

Loew's State (2,800; 25-35-50)—"Bachelor Father" (M-G), and vaude. Ought to reach, with holiday meaning something here, $20,000; last week "Scandal Sheet" (Par) and vaude fair on $16,000.

Mosque (WB) (3,281; 25-40-50-65)—"Man to Man" (WB), and Gene Dennis (holding over from Branford). Opened very weak but is building and may reach $8,000; last week "One Heavenly Night" (UA) weak at $9,000.

Proctor's (RKO) (2,650; 25-40-50-60)—"Millie" (Radio), and vaude. Picture on its second week should ring up a splendid $20,000; third picture in history to hold over here; last week nearly reached house record by smashing over $26,000.

GROUPS OF ALL THEATRES

2 and 3-for-1, Gifts, Competition Up at General Syracuse Meeting

Syracuse, N. Y., Feb. 24.

With the elimination of two-for-one and three-for-one tickets and door presents and prizes as the objects, managers and operators of Syracuse first-run and subsequent-run theatres will meet for a conference Wednesday (25).

Representatives from the major exchanges will be at the meeting, which results from an informal gathering of exhibitors and exchange men held this week, at which charges of "unfair competition" were preferred against two of the repeats.

Through the wide distribution of special tickets which were redeemable at box offices and through the presentation of gifts the actual price scales at these theatres have been cut to as low as 5c, the exchange representatives were informed.

Corrective measure to end the abuses which have had a serious effect upon business in some sections of the city are believed assured at next Wednesday's meeting.

Two other subjects are possible additions to the agenda—double feature bills and price schedules. Both admittedly are ticklish propositions here.

WORLD COVERAGE FOR PAR'S NEWS CLIPS

Paramount is setting itself to have its newsreel affect the same world coverage as Fox-Hearst. When Emanuel Cohen returns from England March 15 it is expected in the P-P home office that the first step in this direction will have materialized.

The British Isles are scheduled as the first to have a foreign edition of the Par reel and also a source which will cover the American release on big data breaking around London.

Success of the British attempt will determine the speed with which Par will go after other foreign countries, it is admitted.

Charges Plagiarism

Los Angeles, Feb. 24.

Mrs. James O. Fifield, of Minneapolis, wants $25,000 damages from Tiffany Productions and an injunction against further distribution of "Mid Stream."

She claims that the Tiffany-Stahl picture contains the essential elements of her copyrighted book, "Rejuvenated."

DUNNING SAILS SOON

Hollywood, Feb. 24.

After an extensive tour of Europe, C. S. Dunning, head of Dunning Process company and father of Dodge, the inventor, is expected to return to New York on the "Europa" March 2.

After about a week's stopover in the east he will leave for the coast.

Zobel on Pathe Details

Hollywood, Feb. 24.

Herman Zobel, RKO comptroller, arrived here today from the east. Although this is a partial vacation to him, he will wind up some RKO-Pathe details while here.

Other members of the RKO family expected here Friday (27) are Joe Plunkett, M. Gluckman and Ben Serkowich.

Brewer and Gibson

Hollywood, Feb. 24.

Otto Brewer, director, who holds an unfulfilled Paramount option, goes to Allied Pictures to direct Hoot Gibson.

"Clearing the Ranges," Peter B. Kyne original, will be the first megged by Brewer. In work late this week.

WB's PLAY BUY

Hollywood, Feb. 24.

"As Good As New," a Broadway play by Thompson Buchanan, has been bought by Warner-FN.

Clarence Badger will direct.

5 Specialists on Film

Five writer specialists have been assigned by Par to handle new Marx Bros. picture. List includes Sam Perelman, William Johnstone, couple of cartoonists and a gag writer.

The latest signed is Arthur Sheekman, former newspaper columnist and author of several legit skits from Broadway hits. Sheekman is on his way to the Coast to complete the quintet.

Paramount inside is that this will permit the company to give each of the Marx boys individual attention in the preparation of material.

8-1 Ratio of Calls Over Jobs for Talent At Coast Call Bureau

Hollywood, Feb. 24.

The Call Bureau, established by the coast producers' association as a control contact between studios on the one hand and freelance players and their agents on the other, starts its third year this month.

Its second year ended Feb. 11, with 10,257 calls handled during the 12 months. This corresponds to 1,282 parts for which freelancers were sought, the ratio of calls to parts being 8-1.

First year of the Call Bureau it handled 10,000 calls even (about 1,250 parts). Increased activity last year, therefore, did not amount to one additional part a week.

Producers have considered extending the scope of the Call Bureal to handle writers and directors. If they decide upon a general booking office in line with the renewed discussion on agency control, the Call Bureau will probably be the nucleus of the organization.

Obscene Film and Show Raided by Conn. Police

New Britain, Conn., Feb. 24.

With five men under arrest, police believe they have struck a hard blow at an obscene picture racket by which such films were transported from place to place and shown before stag audiences.

Men arrested are Charles Korduck, Teofil Gajda and Leo Laskarzewski, all of West Britain; Robert Coan of West Haven, and John Kearns of Hartford.

Kearns is charged with being the projectionist. Coan is alleged to have brought the films to New Britain.

Police raided a clubroom at midnight Thursday and found a group of men watching what they said was an obscene film, which they confiscated.

Mob Improvement

Hollywood, Feb. 24.

First production cycle of 1931 wound up last week with only 19 unfinished pictures continuing over the week-end. In the first seven weeks of the year 45 features have been started and completed.

Although in number of features active (27) the week was low. For the extras it was the best period since October. Total placements were 5,248, topping the 1930 average.

On Monday 1,763 extras were working, higher than any single day last year.

Sweet's Year

Hollywood, Feb. 24.

Harry Sweet, director, has been given a new one-year contract by Metro.

Sweet was first signed for versions, but will not be assigned to domestics.

100% B. O. CO-OP FOR PROTECTION

New York State Probably First—State Organization of Circuit and Independent Exhibitor to Stand Solidly Together

COMMON CAUSE

A new type of theatre organization, representative for the first time of 100% box office strength in each state, is being launched. It represents the erasure of party and policy lines, since it aims to bring exhibitors for general protective purposes under one roof. The classes include producer-owned circuit, affiliated, and independent.

Experience has taught the exhibitor his best fighting machine is a compact, workable, understanding body such as no association making a semblance or gesture at coast to coast membership has so far been able to achieve.

Disorganized for the past six years, or since it had a rift with the Motion Picture Theatre Owners of America at the Washington convention then, New York, with more film box offices than any other state in the Union, is making the keystone move in the new exhibitor organization. Sessions have been held among New York's exhibitor chieftains who have agreed on the necessity for a get-together. From indications coming up at their last conference in Albany, during which 35 exhibitor sources were represented, it looks as though New York will have a cohesive state organization, the first for completeness of its kind on record of the industry, before the end of March.

New Views

That all box offices have a common cause and that legislation or adverse public reaction is as injurious to the smallest indie as the biggest deluxer is the new trend of thinking. Bigotry and misunderstanding, interwoven with constant suspicion and the common belief of the indie that the circuit house is his enemy are being washed up in the latest campaign. It is the latter which has been responsible for years of friction in the past; friction quite often, it is now admitted in the opening-eyed indie circles, that resulted in private affairs getting on the public record in such a way as to be interpreted to the detriment of the entire industry by legislative bodies and civic organizations.

Better understanding with producers as the result of the move to welcome them into indie fraternities is also being predicted. Close contact of this kind is hoped to make less necessary outward struggles which always have been a part of exhibitor classes.

With two national organizations, Allied and the M.P.T.O.A., still claiming activity, far seeing indie leaders say lax state organization has suffered hundreds of defeats at the hands of the public, which the cumbersome national bodies were either powerless to remedy or else too busy in publicizing past deeds.

In New York, as an outstanding illustration in this respect, partial organization is held responsible for numerous tough breaks with the legislature during the past few years. Albany, the seat of N. Y. lobby activity, has been completely uncovered. Besides its position politically it represents in the neighborhood of 400 theatres. Buffalo and Greater New York have kept on but have been functioning away from each other. In western New York there are 425 theatres while in the eastern part of the N. Y. state, coming under the surveillance of the Theatre Owners' Chamber of Commerce, there are 450 film box offices.

During one of the recent sessions to organize Albany and cohere the relations of all three zones into a working state organization, a move was made which would have been unnecessary had New York been strongly organized last year. This was an amendment to a bill providing that projectionists shall weekly have 24 consecutive hours of leisure. The provision is that after 40 hours of service, such respite is conceded. The amendment was proffered at a time when the operators, charged with taking advantage of the disorganized state of exhibitor political affairs, were preparing to seek further time off to the point of working only five days weekly.

Under the reorganizing plans each zone in New York will appoint two representatives. The six men will elect a chairman. Thereafter in the event of necessity to call a conclave seven men will be empowered to act for the entire state.

That the state cohesion move is not just a gesture this time and that exhibitors are profiting from their experiences in the industry's civil wars of the past, is being rapidly borne out. Immediately after the decision to battle the operators, questionnaires were mailed to theatre owners throughout the entire state. Within three days after the first mailing 200 exhibitors had filled out and returned the blanks.

Allied Refutes Authority of So. Calif. Zoning Comm. As Indies' Only Rep Walks Out

Los Angeles, Feb. 24.

Arraying its moral strength squarely against a local zoning plan that's called unfair to the indie and a system of previews under which those initial showings to the public are not designated as first runs, the Motion Picture Theatre Owners of Southern California is now looking for financial strength to carry through its objectives.

The zoning and preview problems are mainly the problems on which the Southern Caly organization sent delegates to the Chicago Allied convention.

Following passage at Chicago of resolutions condemning both, the L. A. delegates, R. D. Whitson, member of the Allied States board and A. Alperstein, reported back to the M. P. T. O. at a meeting here. The call for funds was then raised. Needing around $15,000 at this time, around $7,500 has already been subscribed by the local Allied unit's members.

Chotiners Lend Support

Between 60 and 70 exhibs of the L. A. M. P. T. O. organization attended the local meeting, including Harry and M. Chotiner, local exhibs who first started the ball rolling against previews by filing suit against United Artists for previewing "Reaching for the Moon" in a F-WC (opposition) house, claiming this nullified the Chotiner contract to play UA product first run away from the big chain.

While the Chotiners are not members of the local Allied unit, they are coming in to lend both moral and financial support.

Bard Quits Zoning

One of the first steps taken by the MPTO of Southern California in its offensive against the L. A. zoning plan is withdrawal of L. L. Bard, local exhib and president of the MPTO, as a member of the continuing zoning committee. This leaves that committee of three without an exhib member, which in the opinion of local Allied leaders is tantamount to meaning indies do not have representation and therefore cannot be forced to live up to the letter of the zoning and clearance plan.

Bard's resignation from the zoning committee is declared from within as due to the feeling of Bard and MPTO members that the indie exhib had two against him, with the other two on committee representing distributors and chain operators. Another angle reported is the fear that any governmental intervention under the zoning plan might mean involving an indie (in this case, an Allied leader) along with distributors and chains.

Bard remains as president of the MPTO here, but W. E. Knotts, business manager and secretary, is resigning. Leaders are now looking around for a successor. Knotts is stepping out to devote his full time to the Covina theatre, at Covina, and a more recent acquisition, the Azusa theatre, Azusa.

Kid Mats Called Off

Topeka, Feb. 24.

Jawhawk is considering establishment of grind policy. Preparatory to new show schedule is discontinuing noon kid matinees, feature of Topeka's deluxe house for two years.

Midnight shows Saturdays are to be moved over to the Grand.

TEXAS INDIES IN FOR 'SUNDAYS'

Dallas, Feb. 24.

Texas indies seem to have won their 10-year fight for Sunday shows with the approval of a bill last week by the Legislature's House Committee permitting Sunday openings after one o'clock, with municipalities reserving the right to adopt their own ordinances.

This same measure passed solons last year, but was vetoed by Governor Moody. This year the "pios" governor is out and it looks like a cinch for the exhibitors who have made almost annual fruitless assaults on the legislature for the past decade.

Angle figured to prompt a decision in favor of the independents this time is knowledge that houses in larger keys have run wide open on Sundays, with the smaller exhibs unable to buck their local opposition.

"City Lights" Bookings

Chicago, Feb. 24.

Chaplin's "City Lights" is reported about to be booked by United Artists with B. & F. and RKO.

B. & K. will play the Chaplin silent locally.

RKO is said to have so far taken it for a few houses, like the 7th Street, Minneapolis; President, St. Paul; Orpheum, Kansas City; Temple, Detroit, and Grand, St. Louis. None plays vaude.

Loew's is reported closing for "City Lights" for its houses in New York City, following the Cohan theatre run of the picture.

Fund Starts March 2

Hollywood, Feb. 24.

Letters to prominent picture people named as an "advance gift committee" went out last week opening the Motion Picture Relief Fund for 1931. Campaign week is set officially for March 2, and this year's quota is $100,000.

Fred Beetson is again campaign chairman. Fund president is now Jack L. Warner, who succeeded Mary Pickford.

FREEDMAN BACK AT U

Hollywood, Feb. 24.

Sam Freedman, Universal short supervisor, has been handed a new contract by that studio on the strength of his work on the Leatherpushers series.

Freedman was off the lot for two weeks but is back preparing the Knute Rockne series.

EAST LYNNE

Fox production and release. Features Ann Harding, Clive Brook and Conrad Nagel, Cecilia Loftus, O. P. Heggie, Beryl Mercer underlined. Based on play of same name, with adaptation by Bradley King and Tom Barry. Directed by Frank Lloyd. Settings by Joseph Urban, with incidental music credited to Richard Fall. Cameraman, John Seitz; sound, E. C. Ward. At the Roxy, New York, week Feb. 20. Running time, 102 mins.

Isabel ..... Ann Harding
Capt. Levison ..... Clive Brook
Robert Carlyle ..... Conrad Nagel
Cornelia ..... Cecilia Loftus
Joyce ..... Beryl Mercer
Mount Severn ..... O. P. Heggie
Barbara Hare ..... Flora Sheffield
Richard Hare ..... David Torrance

An excellent piece of work in taking a legendary melter and transposing it into a screen drama of strength and charm. Its cast is mainly responsible for this presentation of calibre, but behind the players is a lavish production and some corking direction. The picture is assuredly for the big houses, with a tear for the women. It will hold over in spots.

"East Lynne" used to be the servant girl's delight, and that still goes. The peasants have always liked these English society dramas when handled correctly, and this picture is rife with class. The performance of the four principals alone is sufficient to satisfactorily see this feature through the better theatres, but the imposing production and mild bid for spectacle towards the finish indicates that this film will get plenty.

Women will dote on it because of the glamor of wealth it suggests, the way Ann Harding looks in crinolines, and the climax of a banished mother going blind as she watches over the crib of her baby to then go stumbling to her death over a cliff. Coldly, this boils down to a costume picture with a sad finish. That the film overcomes these normally cited handicaps suggests its quality.

The beauty of the cast is that they have made the characters believable, all are from the stage, while the dialog is such that it avoids petty pleasantries or overly dramatic orations. It amounts to an outstanding performance by Ann Harding, who is closely allied by Clive Brook, Cecilia Loftus, formerly known as "Cissy" and one of the greatest mimics the stage has ever known, has certainly carved a place for herself in pictures as the scheming, jealous and resentful sister, instrumental in expelling the young wife from her home.

Second line of defense is in the able hands of O. P. Heggie and Beryl Mercer. The latter, in a sympathetic role, fills all requirements, although possibly reaching the danger line in always mincing through her assignments on the same identical plane. Heggie has somewhat less to do, but impresses as the girl's father.

Urban's settings are sumptuous and tasteful. Evidently having been given a free hand in creating the interior of a big country home, the reproduction is about everything the normal imagination could picture and, perhaps, a little more. Besides which there is an elaborate Viennese cafe interlude, as also a certain amount of footage given over to the Franco-Prussian war and the bombardment of Paris by the latter forces. It's doubtful if Fox got out from under with less than $800,000 on production cost.

Picture is obviously long, 102 minutes, but it's good enough to make the problem of cutting no light puzzle. Frank Lloyd, who directed, has made everything count without lingering unnecessarily over any one episode. His only hint of a false note seems to be in the meeting of Isabel (Miss Harding) and her father in Paris, where she pleads with him to seek permission from her husband to see her child. Her rush to despatch her parent on his way drew a mild snicker from a matinee audience. But that also could be attributed to nervousness as the story approaches the climax footage. Such military scenes as are used may have been included to appease masculine patronage.

Various passages have been colored by music. Well handled in neither interrupting nor interfering. Merely an atmospheric background which immediately establishes the mood. For Miss Harding, whose name is over the title on all press matter but beneath on the film's main caption, it's a continuous procession of wide and soft flowing gowns. Her entrance is as a bride, which raiment never gives any girl the worst of it. From thereon come a succession of shots which reflect favorably upon John Seitz, the cameraman, as well as Miss Harding.

Brook, as the rejected suitor who later acquires the girl upon her expulsion, turns in another splendidly drawn and conservative characterization, while Nagel is always right as the bigoted husband with somewhat less chance to be prominent.

Those who aren't particularly concerned with the story will be captivated by Miss Harding, and that faction which will have no fault to find with the melodramatic synopsis will give this release heavy word-of-mouth.

Its appeal on the screen, as on the stage, is principally to the women, which should spell heavy matinee attendance. It neither seems probable nor possible that the girls from 15 to 60 will be able to resist the atmosphere which this release purveys.

Which means that along about mid-week a certain number of theatres will likely make practical use of that old professional adage, "Next week, East Lynne" starting with the Roxy. *Sid.*

THE GORILLA

Warner Bros. production and release. Based on the play by Ralph Spence. Directed by Bryan Foy. Featuring Lila Lee and Joe Frisco. Adaptation by B. Harrison Orkow. At Warners, N. Y., week of Feb. 20. Running time, 58 mins.

Alice Denby ..... Lila Lee
Garrity ..... Joe Frisco
Mulligan ..... Harry Gribbon
Arthur Marsden ..... Walter Pidgeon
The Stranger ..... Purnell Pratt
Cyrus Stevens ..... Edwin Maxwell
Simmons ..... Roscoe Karns
The Inspector ..... Lauders Stevens
Colored Servant ..... William Philbrick

Hoke situations of the most ancient sort provide laugh spots that will give this otherwise poor picture a moderate career in the lesser houses. It's a goofy and unreasonable burlesque on a murder mystery in which neither the acting nor the action may be seriously considered. Where the Joe Frisco name holds some vaude lure, the film should prove a safe bet. Inland it's an open question, although much is offered for exploitation material.

One bad spot killing the picture's chances for children is Frisco making suggestive comment on a nude statue. Extreme poor judgment. The play, when produced in 1925, was a Broadway hit. F. N. also made a silent picture of the story in 1927.

Frisco got around $40,000 to make this picture and a couple of shorts. He's a good hoke vaudevillian and that's where he belongs. With Joe forced to concentrate for the camera, one of these scenes went to 37 takes before it was deemed right.

Before one situation is completed another is sprung. It makes for confusion. From sequence to sequence it looks like they just forgot the preceding action. Maybe due to cutting, too.

Frisco is best when he doesn't talk. His attempts at stuttering availed nothing and sometimes it seemed he wanted to stutter but couldn't. Eddie Gribbon and Frisco have the fat roles of the two goofy dicks. Lila Lee is mostly decorative.

Story concerns two burlesque detectives assigned to protect a zoologist from an attack by a mysterious gorilla which has been killing people indiscriminately. A blackface butler with chicken feet and bubbling lips is thrown in for added lampoonery and for no visible reason a Scotland Yard detective, too. Settings and photography only fair. Recording also has its faults. *Shan.*

RANGO

(Synchronized, with Part Lecture and Slight Dialog in Prolog)

Ernest B. Schoedsack, production; Paramount release. No credits. At Publix Rivoli, New York, Feb. 18, opening to $5.50 top, then on grind, indef. Running time, 79 minutes.

In the Prologue

The man ..... Claude King
The boy ..... Douglas Scott

In the Story

An old hunter ..... Ali
His son ..... Bin
An old ape ..... Tua
His son ..... Rango

"Rango" is a picture full of monkeys and apes, with some tigers, a black panther, a wild cat, a water buffalo, with native man and son. An old ape and his son are paralleled against the human native pair by the lecturer, at least, since the desire of both couples is to see the Sumatra jungle rid of their common enemy, the tiger, he states. Plenty of light action by the skurrying around of the monkeys, a bit of humor in the antics of the apes, and a fight or two amongst the animals, but "Rango" is a mild wild animal picture, though on a new specie, the ape, to come forth just at this time.

For "Rango" to get over in the popular price regular houses, it must go in ahead of Metro's "Trader Horn." "Horn" can follow "Rango" but "Rango" can't follow "Horn." That is the difference between the two pictures, for action and for thrills. Though "Rango" is quite apt to please the children. Perhaps the heaviest exploitation will be the most valuable as an all-around draw through a drive for children. They will like all of the

(Continued on page 22)

Miniature Reviews

"East Lynne" (Fox). Elemental appeal of all dramatic hokum. Older women will love it, younger ones may find it dated and a bit silly.

"The Gorilla" (WB). Indifferent comedy feature based on the play of the same name. Features Lila Lee and Joe Frisco, from vaude. Hoke burlesque on murder mystery that's best spotted for combo houses. Exploitation possibilities are good.

"Rango"—Paramount. Mild wild animal picture of apes and monkeys in jungle. For surety, "Rango" should beat "Trader Horn" into the regular houses. "Horn" can follow "Rango," but "Rango" will have difficulty holding up too shortly after "Horn."

"Father's Son" (FN). Typical Tarkington story, intelligently handled and promising moderate rating. Pleasant entertainment appealing to the elder generation, but very apt to be snubbed by the younger set. Lewis Stone featured with Leon Janney as the boy.

"Sit Tight" (WB). Winnie Lightner-Joe E. Brown featured. Wrestling story has enough laughs to stand up fairly in big houses but especially good for the neighborhoods.

"Comrades of 1918" (Nero). A cold, stark war picture in German. Will frighten women but ought to do business on its realism of the horrors of war. As good silent as with sound.

"Men On Call"—(Fox). Nothing in this talker but Edmund Lowe. It hurts him more than he can help it. Starts with a bad story and all of the rest is in harmony. At Loew's New York for one day. Preferable on double bills. Running time, 63 minutes.

"Pagliacci" (Audio-Fortune Gallo). First grand opera made into a talker. Sticks strictly to operatic lines. Sound poor, but otherwise interesting. Might make some money in those cities which can't get opera any other way and in Italian neighborhoods.

"La Jaula de los Leones" (Ci-Ti-Go). Spanish talker made in Hollywood. Bad story and poorly filmed but may mean something to Spanish audiences.

"Si L'Empereur Savait Ca" (M-G). Hollywood version in French. Well directed and acted but surprising in that it is technically poor. Mild b. o. return in French circles indicated.

The Woman's Angle

Brief expressions weekly by "Variety's" women staff members as to the femine opinion on new Broadway pictures seen by them.

"Rango" (Par). Man-animal picture having angles of interest for women and children. One killing questionable, but applauded by many women at the reserved seat premiere.

"It Pays to Advertise" (Par). No one to get a crush on in this picture. Entertaining enough, but neither clothes nor pash hero for the women. Middle-aged matrons will like it best.

"Father's Son" (FN). Misty-eyed laughter at the fine sincerity and understanding of the universally appealing problem of parents versus their children. The sort of picture women love. Maybe girls, too.

"Sit Tight" (WB). Relying on slapstick wrestling sequences, and with weak love interest, this Joe Brown opus holds little enticement for the ladies.

"The Gorilla" (WB). Everybody likes to laugh. Women may forgive its lack of appeal because they can do a lot of giggling.

"East Lynne" (Fox). Elemental appeal of all dramatic hokum. Older women will love it, younger ones may find it dated and a bit silly.

TALKING SHORTS

HENRY SANTRY and His Soldiers of Fortune
Band and Songs
10 Mins.
Strand, New York
Vitaphone No. 1128

Henry Santry's instrumental outfit in uniform and France; presumably a concert behind the front. A mild short usable as a filler.

Too many preceding bands to make this troupe stand out despite Santry's own warbling and that of a high register tenor who unburdens himself of a pop. Instrumentally it's a good combo revealing an odd effect with a couple of trombones which other bandmen will find of interest.

Santry, vaudeville showman, uses a femme toe dancer to help motivate one number while his musically descriptive piece tells of the courtship of a parlor piano by various other instruments. This suave maestro has invariably mixed up a melodic story in his vaude routines. On the screen it needs more hoke to get over than on the stage, and this piano item is one of those "polite" recitations anyway.

It takes a blast of solid material to demand and retain interest on screen where a short almost always clicks or misses within the first two minutes. Santry needs time to work up to a finish, and one 1,000 foot reel doesn't allow the necessary minutes for him. So Santry has got to open with what normally would be a closing number, and follow with a couple of more hurrah vaude finishers to make it count in celluloid if he makes any more. *Sid.*

"STARS OF YESTERDAY"
Novelty
11 Mins.
Winter Garden, N. Y.
Vitaphone No. 1178

Bits from old film mellers pieced together with wise crack titles, dubbed dialog and sound effects. As the old picture making technique is a laugh to the picture business today, so are the old style pictures to modern audiences. This type of short remains a comedy certainty.

Among some old time players viewed are Fatty Arbuckle, Sarah Bernhardt, Louise Glaum, Theda Bara, Charles Ray, Ethel Clayton, Texas Guinan, Broncho Billy Anderson, Mary Miles Minter, William S. Hart, Ford Sterling and Mabel Normand. The streaky makeup, style of dress, dastardly villain stuff and effects created in the cutting room provide the snickers.

Surprise was to see Tex Guinan, then "Two-Gun Texas" of westerns, looking like the mother of the present-day night club queen. Which might make this short a shock to the sticks where they think Tex is chicken. *Bige.*

"MOUNTAINS OF COPPER"
Commercial
9 Mins.
Roxy, New York
General Electric

At the Roxy this one was shown only during the morning and supper shows, and as a phase of the "Wonders of Science" series produced by G. E. is worth a spot on the program of any of the de luxers. House is not being paid for screening this, and the double-barreled plug for the copper industry, which centers in Salt Lake City, where this was made, and General Electric products is held down to slight mention.

Opening has a man identified as a physician seating himself in an armchair to read a magazine article about copper mining. That's a different way to introduce an off-screen lecturer and effective.

Man's excited monotone at times makes his talk blurry. At the conclusion of the camera trip through the mining camp, with plenty of electrical equipment shown in operation, a butler enters and informs the psysician that a patient requires his ministrations. Pasted tag line has the butler saying: "I always told the wife a doctor's life was not to be envied."

"POUR REPOSER MA FLUTE"
("To Rest My Flute")
Tre-Ki
Comedy Monolog
6 Mins.
Little Carnegie, New York
Paramount (Joinville)

One of the more successful shorts turned out by Paramount in France. It is a comedy act showing Tre-Ki, French headliner, in his usual vaude act cut down. Very funny, if you get French.

Tre-Ki is shown with a flute, and the comedy revolves around his excuses for not playing it. He finally does blow a couple of notes. Tre-Ki is an able comic with a good line and funny. Doesn't mean a thing, of course, to any but a strictly French audience.

At the Little Carnegie it drew some laughs.

"GRADUATION DAY IN BUGLAND"
Comedy Cartoon
Commercial
8 Mins.
Strand, N. Y.

Smart advertising one-reeler unfolding a special play to catch the imagination of children. Somewhere in the final two minutes a screen mother induces her child to gargle with Listerine, the cartoon footage having been given over to the youngster's dream. Antics of the figures are not out of the ordinary but the idea behind this spool can slip it onto the best of screens.

Opens showing the tot in bed on the eve of graduation day, threatened by a cold and the family doctor sounding a warning. Child falls asleep to see flu, catarrh, and other germs forming in battle array to attack her throat. Microbes finally invade the child's mouth. Launches a theatrical performance featuring the bugs which have whipped the healthy children in her class. The nightmare awakens the youngster who calls for mama, thence the sole mention and flash of Listerine, and back to the cartoon to show the germs being drowned by the antiseptic lotion.

No previous hint of this film having a commercial slant. Up to the time of the gargle it unwinds as an idea from which the cartoonists have not probed all the possibilities. But the commercial angle seems to immediately explain the showmanship deficiencies. If the advertisers ever decide to spend some real effort, time and real care on these things before releasing, they'll have shorts that can go into all theatres and possibly create a demand.

With animated cartoons continuing to easily outdistance any series of shorts utilizing actors for popularity, Listerine will get this picture into many a house and obviously is on the right track. In this instance it's a matter of a swell idea being the foundation of a good short which might have been great. More thoughts like this one plus additional concentration on the working out of the action can almost force the theatres to play them on their entertainment value.

If the name of the maker appeared on the lead title it was muffed. Theatre program merely notes that "Graduation Day" is "An Animated Cartoon." *Sid.*

GEORGE JESSEL and Russian Art Choir
Talk and Vocal
8 Mins.
Winter Garden, N. Y.
Vitaphone No. 1176

A poor short and would have been best for Jessel if it had been kept from Broadway. Makes him look bad and suggests the producer didn't know what to do with him.

Is principally a singing turn by the Russian Art Choir, a sweet singing but tough looking bunch. Jessel's performance comprises stepping before them in full dress as announcer and conductor. George is out of place with the chorus, and vice versa. Comedian gags his announcements, without success.

Some angle shots of the singing group could class as true and unconscious comedy. For mugging while singing this oufit has no opposition. On Broadway recently in a stage revue, the boys were covered by dim lights.

A filler and mediocre even for that duty. *Bige.*

"A HAPPY LITTLE HONEYMOON"
Glenn Tryon
Comedy
20 Mins.
Orpheum, New York
Educational

Darb of a rough house comedy. Tryon has comedied plenty before, mostly in features, but never before to mugg like here. He proves himself a good low comedian.

Tryon and Verna Marsh, opposite, are just wedded and trying to get away on their honeymoon. Gang is in the way, but the couple finally escape. They go up to their uncle's house, where some "haunt" has been scaring the household, and with something else about a plot to steal $10,000. After that it's regular spook comedy.

Jack Duffy plays the uncle.

PATHE AUDIO REVIEW
10 Mins.
Mayfair, New York
Pathe

Terry Ramsay's last as an old magazine clip, tinted for this occasion, of the steel mills in Pittsburgh. A subject which will always hold interest, no matter how often shown. The color helps.

Reel starts off with a history of the song, "Sunrise and You," followed by its rendition by a quartet accompanied by a harp. Would be more effective were the close-ups of various singers omitted. *Waly.*

Poor Pictures, Not Hollywood, Reason Why British-Made Films Can't Get Started on This Side

Stolid resistance to American show methods has not only resulted in England's third attempt to invade the U. S. film box offices flopping in as many years, but has turned one of the few Britishers, conceded to know what it is all about, toward the way of American producers.

Captain Harold Auten, one of the few wearers of the Victoria Cross and every inch an Englishman, in voluntarily resigning as American representative of British International Pictures, automatically exonerates American filmdom of charges hurled against it repeatedly from overseas that Hollywood's lock-out was the chief reason for the rest of the picture world being unable to crash the American market on any profitable scale.

The record of BIP's attempts to build up trade in the U. S. is one series of stumblings, fights and accusations, all premised on blind orders from the London home office.

A hook-up with Educational fell through. American answer is always the same: The product wasn't fit to be shown in a 10c. grind.

Then Worldwide was organized. In this repeated trips were made from overseas, but the net was the same.

On Broadway

Finally, BIP decided that an Englishman on Broadway would show the world that British product had been deliberately snubbed and could meet on a profitable basis the best of Hollywood's features.

Captain Auten, the only Britisher who made an American success of an English picture, was given the job. His "Q Ships," directed and marketed by himself, had taught the Captain enough of American ways to realize the difference between Broadway and the sticks, and that more often than not what wouldn't bring fans in on either had better be left overseas.

Bipoes in London didn't see it the Captain's way. They couldn't appreciate that six of their best pictures would make more money and build up a certain prestige which 40 bad ones would undo. Auten's advice was ignored and he told to show and sell every BIP picture sent over.

Around the Roxy a story of the most "unusual" picture" ever shown to Roxy in the Roxy theatre's projection room is being told. Auten and Roxy are good friends and the Captain was careful to show Roxy only BIP product which he thought might be suitable for the big house. During the visitation of a big Bippoe, Captain Auten was ordered to project BIP's worst American flop, "Almost a Honeymoon." The picture had to be pulled out of the Cohan on Broadway after two days. Roxy, 'tis said, sat through the first 500 feet and then walked out of the projection room.

After threatening to resign on occasions almost as numerous, Capt. Auten finally took pen in hand early this month and went on record as an Englishman to England, that England might just as well forget the existence of America in a picture way until its perspective reaches a few miles beyond the British Isles.

L. T. V.'s Stockholders Heard After Two Years

London, Feb. 24.

Shareholders in London Theatre of Varieties, Ltd., formerly owner of the Palladium, Holburn and houses in the provinces, disposed of to General Theatres, are suing the directors of the company for alleged misrepresentation in the property sales.

Among defendants are Richard Gillespie, Charles Gulliver, Sir Frederick Eley and Walter Payne.

Postponed several times in the last two years at defendants' request, the hearing finally opens tomorrow (25). Amount involved is $1,250,000.

Mirande Translating

Hollywood, Feb. 24.

Yves Mirande, Metro's $600 weekly French playwright, is translating "Parlor, Bedroom and Bath."

Ed Brophy will direct the foreign version.

SPANIARDS SAIL IN RUSH

John Stone Bringing Over Group For Fox

Paric, Feb. 24.

Due to a spurt by Fox on Spanish versions, John Stone, just returned to Paris from Madrid, was summoned to New York, sailing on the "Ile de France" Feb. 18.

He is accompanied by a Spanish dialog writer and a group of six Spanish players.

People wili continue on to Hollywood. The sailings were brought about so suddenly contracts were only entered into at the last minute at the Spanish consulate here.

Another group of four Spanish players will follow in a fortnight.

KINEMAS WINS VINDICATION AND APOLOGY

Capetown, Feb. 24.

Kinemas picture corporation was given judgment for $22,500 and an apology Friday (20) at the conclusion of its libel action against "Sjambok," Johannesburg newspaper, its proprietors, editors and publishers.

It is stipulated that the apology shall be printed in 25 newspapers of South Africa, Rhodesia, London and New York. Full costs of the action, considerable under the laws of this country, were also allowed Kinemas.

Judgment was entered by consent. Defendants, denying malice, made no appearance in court.

Opposition

The South African libel action alleged that the newspaper "Sjambok" was subsidized by the Schlessingers, owners of the African Trust Theatres, Ltd., and that "Sjambok" had attacked the Kinemas method of conducting its business, to injure Kinemas as a Schlessinger competitor.

Kinemas, with Sidney Hayman as its leading figure, has been the only theatre opposition ever able to hold up against the African Trust, the latter so titled in its corporate name and for years in fact a hard and fast theatre monopoly in South Africa.

Kinemas went to the public with stock issues, when forming and later. The Johannesburg paper published violent attacks upon it, with the evident purpose of frustrating the purchase of Kinemas stock by the public.

These attacks were periodic. Hayman, in New York during the midst of them, when asked why Kinemas did not reply, stated Kinemas was giving the Schlessingers all the rope they could take, and would yank them up when thought advisable. The libel action started some months afterward, with the result as cabled.

The Schlessingers have around 200 houses in South Africa. Most of them would be called shooting galleries in the U. S. Kinemas has about 125, but more approaching the regular theatre style than the opposition, Kinemas having built several theatres in Africa since starting to operate.

M. Schlessinger, of the African Schlessinger brothers, is now in New York, interested in the DeForest Photophone Company.

Faraud in New House

Paris, Feb. 24.

Jean Faraud, formerly with Paramount here, has joined the new Gaubert theatre.

Faraud immediately inaugurated a sort of American policy, in line with things he learned while with Par. He is having an orchestra and stage show installed.

Chaplin's at 50-50 in Paris; $120,000 Guarantee

Paris, Feb. 24.

First run on the new Chaplin picture, "City Lights," goes into the Marigny, legit, seating 1,200, in April.

Terms call for rental at 50% of the whole gross with a minimum of $120,000.

NATIVE TITLES DEMANDED

Budapest, Feb. 24.

Campaign is being waged in the newspapers here toward influencing American films producers to throw more employment to native studios in the cutting in of native titles.

Story is circulated Fox is now employing Eugene Sarin in Hollywood to handle titles in Hungarian Serbian, Rumanian and Slovak, whereas the work was formerly done in the countries where the pictures were released. Fox's Budapest title writer has been let out coincident with the arrival of the first group of prints with Hollywood-made titles.

Editors impress the point that the product is being offered for a profit to the maker and the Americans should give foreign countries as much employment as they can in this respect, if only as a good will gesture.

One angle of threatened reprisal is that the Hungarian censors may become tough over changes in printed titles. Local laboratories have made known that they will refuse to handle the work of remaking such titles, which would necessitate shipping the prints back to the States.

'ALL QUIET' FILM SEIZED, BURNED

The Hague, Feb. 24.

Group of political partisans, believed to be German Nationalists, followers of the Hitler faction, broke into the Alhambra theatre at Enschede, small provincial town in Eastern Holland, near the German frontier, stole a print of "All Quiet on the Western Front," current, and burned it in the street.

The management of the Alhambra had previously received letters threatening to burn the theatre if the picture was not withdrawn.

Exhibitor procured a new print and the picture was screened the next night to a crowded house.

Incident has caused a sensation throughout Holland.

H. J. Lawson Drops Dead

Mexico City, Feb. 24.

Harry Jay Lawson, American oil man who dabbled in picture scenario writing, dropped dead in his room at the Hotel Regis here while reading a scenario he had just completed to a group of friends.

Physicians said death was caused by a clot on the brain. Lawson had been here gathering material for his story. He had invited Manuel R. Ojeda, Mexican film player, and Samuel Olson, member of a Hollywood jazz band, to his room to hear the script. They were with him when he collapsed.

The American consulate took charge of the remains and had them shipped to the States.

Seidelmann in Berlin

Berlin, Feb. 24.

Joe Seidelmann, assistant manager of Paramount's foreign department, has arrived in Berlin and expects to stay here for some time.

While here Seidelmann will study the advisability of Par breaking with Metro on this side.

Glucksmann's Radio Releases

Buenos Aires, Feb. 24.

Max Glucksmann announces that he has tied up with Radio Pictures to release its product here this season.

This is a contradiction of previous announcements saying that the Sociedad General would release Radio.

Germany's Gruesome War Film Is Analyzed by Americans Against German Censoring of U's 'All Quiet'

Either censors in several foreign countries are afraid to touch their native product or else they are partial and wholly inconsistent in their judgment so far as Hollywood is concerned.

High American spokesmen expressed themselves as amazed over the incongruousness of Germany's stand against Hollywood's leading pictorial versions of the war, in view of their sanction of a German-made gruesome picture violating practically every law laid down to American producers by German standard bearers.

Universal's "All Quiet On the Western Front," which excited such wrath as to bring upon it a ban throughout the entire German country, and "Journey's End," are declared by filmdom's diplomats to be less rough when compared to Germany's own "Comrades of 1918," now at the Cameo, New York.

What is still more perplexing to American solons is that Germany sanctions for export and exhibition in U. S. theatres a picture which infracts almost every point German censors have told Hollywood not to incorporate if they expect to get pictures "by" in the Vaterland.

Specifically, "Comrades of 1918," according to American officials who have reviewed it from the diplomatic angles, abrogates Germany's censor mandate to the rest of the world in three outstanding particulars.

(1) Cast is flooded with Germans of the VonStroheim type. Previously the overseas censors have declared that actor as too arrogant and imperious in his demeanor to be representative of any part of the German population.

(2) Brutal love of an inter-country character has been declared out by the Germans. Yet the Americans say "Comrades" shows a German soldier and a French girl in what is considered a crude state of romance.

(3) Germany, so far as Hollywood is concerned, has repeatedly registered protests against war pictures which stress cruelty and the unsightliness of mass combat. Again, "Comrades" is admitted not only by the solons, but New York picture reviewers as a whole to be the most gruesome treatment of the war ever seen on an American screen.

Perplexed

A number of other matters concerning this German release are perplexing to American picture men. It is said that if Germany is so sensitive it will clip or ban the entire reelage of comparatively light treatments, carefully guarding against racial interpretation of any offensive nature, why then the deliberate move to enter into a country which is the target of such censoring a home-made product of such vehemence?

While Americans are silently studying the metamorphosis in the German censor mind they are also interested in testing out the liberalness of the move.

Whether it is just a gesture and a reverse of the proverb: "Do in Rome what the Romans do," or whether Germany, in its desire to build itself up in the American market, is, of itself, abrogating measures which were so stringent for outsiders when the German producers market was practically at a standstill because of international talker patent trouble, is a question.

"DREYFUS" DISTURBERS

German Film Continues to Cause Trouble in Paris

Paris, Feb. 24.

"Dreyfus," German film at the Ambigu, is causing more trouble daily. Several disturbances have been started by the Royalists.

Daniel Norman, small-ttime actor, was badly beaten and put to bed for several days after a performance last week when he objected to the Royalists who were demonstrating. Several of the disturbers were arrested.

Theatre management has filed suit for $40,000 against the convicted disturbers.

HOYT'S NET LOSS IN AUSTRALIA; $50,000, 6 MOS.

Sydney, Feb. 24.

Financial statement of Hoyt's Theatres just made public shows that government's taxation policies have crippled show business even more than was first indicated. Company's operations for the half year resulted in a net loss of $50,000.

Shareholders have made an appeal to Fox for assistance although the Fox people already have advanced $150,000 or more to Hoyt's.

Williamson-Tait is said to have shown a deficit of $90,000 for the same period.

IN PERSON AS EXPLOITATION

Belgrade, Feb. 24.

Film theatre showmen here have gone wild with the personal appearance idea as an exploitation method.

Nina May McKinney reached here yesterday (23), making a special journey from Paris to be present at the opening of "Hallelujah," all-colored M-G-M subject in which she played the leading role and was widely advertised for the Corso.

The Kolarac company has gone even gone further along similar lines, carrying on negotiations with Marlene Dietrich, in person appearances in March.

These are only a few of the many invitations to stars which the exhibitors figure as strong film propaganda.

AM. WORKERS ORDERED OUT OF LOWER CALIF.

Hollywood, Feb. 24.

Governor Laredo de Tajada has ordered all American workers out of Mexicali, Tia Juana and other Lower California resorts. Move brought about by three days' hunger rioting among Mexicans hit by the drought.

Americans affected are mostly entertainers, musicians and gambling house employees. All will be replaced by Mexicans.

American owners of resorts, shop and other business places are not affected.

Elvey with Dean

London, Feb. 24.

Maurice Elvey has joined Basil Dean in Associated Talking Pictures. It's a unit making quota footage for RKO.

Expected Elvey will produce for Dean with the first subject, "London Life," melodrama produced by Dean as a stage show some years ago.

Pittaluga in Geneva, Maybe for Theatres?

Geneva, Feb. 24.

Cavaliere Pittaluga, Italian film producer, is here to look around.

Pittaluga will attempt to buy some Swiss theatres which he will use as showcases for his product.

$24,000, "Derelict," 1st Wk.

London, Feb. 24.

"Derelict" (Par) at the Plaza grossed $24,000 in its opening week. It holds over.

ERPI Conference

Paris, Feb. 24.

Conference of European execs of ERPI is set for Paris to start March 2.

Eugene Gregg will preside.

Sell Laughs and

Four B. O. Names
and B. O. Title
Exploitation

92 Minutes of
Continuous
Laughter

You'll Sell Seats!

Now! More than ever, the public needs, wants, and is eager to buy cheering entertainment.

Give them laughs and you won't cry about box office returns.

A few Wise Words, from Wise Critics, to Wise Showmen—

EDWARD EVERETT
HORTON
ESTHER RALSTON
LAURA LA PLANTE
PATSY RUTH MILLER
Directed by RUSSELL MACK
Based on A. H. WOODS
stage play

RKO-PATHÉ

"Should prove a gold mine—destined to be one of the laugh highlights of the screen year."
CONDE G. BREWER—*The Billboard*

"Highly sophisticated comedy, goes over with a great laugh."
DON ASHBAUGH—*Motion Picture Herald*

"Fast, furious, frothy farce. Lonely Wives is a laugh riot." *Los Angeles Express*

Emphatically sure-fire! Adults will rave and laugh themselves sick.
Film Mercury

Swell comedy packs laughs right through the footage. JACK HARROWER—*Film Daily*

Well produced picture founded on a risque theme.
PETE HARRISON—*Harrison's Reports*

Laughs keep rolling out in a steady deluge of ultra-sophisticated wise cracks.
Motion Picture Daily

TUNE IN every Friday on the RKO Hour—WEAF

LONELY WIVES

Theatre Advertising as Indicated From Various Cities

MONTREAL (STANDARD FULL SIZE PAGE)

NEW YORK CITY

We urge you to see it
—and bring the whole family!

Only once in a long, long while does a picture achieve such humanness, tenderness, sincerity. You'll dig mighty, mighty deep into your heart to find the spot this drama hits.

The Strand Management

"FATHER'S SON"

LEWIS STONE, IRENE RICH, LEON JANNEY
BOOTH TARKINGTON'S touching story of a father who gave his son everything but understanding

NOW! STRAND
B'way & 47th St.
Continuous — Pre-Prices Matinee Shows

Every kid in town wants to see this picture. Take him to the Strand tomorrow, Sunday or for Monday's Holiday.

CHICAGO

FEBRUARY

SUN.	MON.	TUE.	WED.	THU.	FRI.	SAT.
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28

Enjoy this Holiday Week End at a Publix-Balaban & Katz Theater!

Today, Tomorrow and Monday, When Washington's Birthday Is Celebrated, Are Perfect Days to Enjoy the Excellent Programs on View in All Our Loop Theaters

SHOWS FOR THE WHOLE FAMILY!

CHICAGO—RUDY VALEE in Person and Lewis Stone, Irene Rich in Drama, "Father's Son"
ORIENTAL—Winnie Lightner in "Sit Tight" and Stage Show
McVICKERS—Marie Dressler, Polly Moran in "Reducing"
UNITED ARTISTS—Douglas Fairbanks, "Reaching for the Moon"
ROOSEVELT—Lawrence Tibbett, Grace Moore, "New Moon"

SPECIAL SATURDAY & SUNDAY MATINEE PRICE to 2 P.M. only 50¢

BRIDGEPORT

THIS IS BRIDGEPORT'S LUCKY DAY

— DOORS OPEN AT 12:35 —
Feature at 12:50 - 3:20 - 4:45 - 7:10 - 9:40
Prices 'Til 6 P. M., Orch. 35c; Bal. 25c; Children 15c

JOAN CRAWFORD

in her new wonder entertainment

DANCE FOOLS DANCE

Chester Conklin in The STUDIO SAP.

FOX Movietone NEWS

BARNEY RAPP
The Master of Melody
and
HIS FOX POLI BAND
offering "Your Driving Me Crazy"

FOUNTAIN of YOUTH
with
LOTTIE MAYER
American Aquatic Champion
EDDIE HANLEY
and the Personality Boys
FRANK STEVER
BOB & JACK CROSBY
ED CHENEY

AT THE FOX POLI

NEW YORK CITY

JOIN THE THRILL HUNT

It's safer to go to Africa from a comfortable Astor Theatre seat.

2:40—8:40
ADVENTURE BOUND
Trader Horn's party navigates river infested with crocodiles. Arrival at cannibal village. Find skeleton of tortured victim.

3:10—9:10
THE "WILD JUJU"
Drums of "Juju" witchcraft set tribe in blood-lust frenzy. The escape. Boat almost upset when wounded alligator attacks it.

3:45—9:45
THROUGH SAVAGE AFRICA
To the rescue of Nina, White Goddess of the Blacks. Wild animals impede their progress. Leopard and hyena in death grapple.

4:00—10:00
THE RHINOCEROS STAMPEDE
Rhinos smell human flesh. The attack. Native trampled by charging rhino. The shot that saved human life.

4:15—10:15
CAPTURED BY THE ISORG
Amazing actual pictures of sacrificial rites of Africa's most primitive tribe. The cross of torture.

4:30—10:30
CRUELIST WOMAN IN AFRICA
Beautiful white girl raised by cannibals. She rules black tribe with bestial cruelty. Arrival of white men. The escape with White Goddess.

4:40—10:40
JUNGLE WAR
Never before seen on any screen! The battle of the lions! Man against beast. The plunging lion speared with pointed stick runs amuck!

4:50—10:50
WHITE MAN'S LOVE
Nina learns to talk English. Her first lesson is "Kiss me. I love you!"

JUST A FEW OF 1000 THRILLS IN
Metro-Goldwyn-Mayer's
TRADER HORN
New York's Sensation
ASTOR
BROADWAY & 45th STREET
Seats Four Weeks in Advance. Twice Daily at 2:40-8:40 Three Times Sun. and Hols. at 3-6-8:40. MATS. (Except Sat.) 50c to $1.00. EVES. 50c to $2.00.
All Seats Reserved

CHICAGO

RKO PALACE OPEN 10 A.M. 50¢ TO 5 P.M.

His marriage license was a bill of sale! He was bought and paid for!

KEPT HUSBANDS

She'd been told that everything in the world had a price, but found it was one thing to buy a husband — another to keep him.

DOROTHY MACKAILL
JOEL McCREA

GALA R.K.O. VAUDEVILLE SHOW!
A GRAND ASSEMBLAGE OF STARS IN OFFERINGS SURE TO DELIGHT YOU!

AILEEN STANLEY
CO-STAR OF "ARTISTS & MODELS"
UNCLE BOB
OF STATION K.Y.W., CHICAGO
HARRY BURNS & CO.
IN "PARDON ME"
CARL SHAW
IN "GEE I NEARLY SLIPPED"
STEVENS BROS & BIG BOY

BE SURE AND BRING THE KIDDIES!
A treat for young and old
MIDNITE SHOW TONITE-11:30

OKLAHOMA CITY

MIDWEST

A Boy in Love— A Woman Aflame!

She taught him how to kiss, he inspired her to fight—for their honor, their lives, their happiness, their joy!

CHARLES FARRELL
making love to his new flame
ELISSA LANDI

"Body AND Soul"

A Double-Barreled Fox Drama

See the new beauty who intoxicated Europe, fascinated Broadway and now brings her ravishing personality to the screen.

Tomorrow!

Hurry LAST DAY "DRACULA" Weird and Haunting!

JAMAICA W. I.

A MAD KISS . . .

While Her Husband's Life Hangs In The Balance! The kiss she meant to be a sacrifice. . . . brings her desperate, blinding love that knows no man-made law!

Tumultuous, stirring drama! Vividly brought to life in . . . . .

'The Virtuous Sin'

Paramount's All-Talking Drama with KAY FRANCIS, WALTER HUSTON, Kenneth MacKenna.

TWO DAYS ONLY AT
PALACE

EXPLOITATION

This department is almost entirely made up of matter from "Variety's" own correspondents. Seldom are any of the exploitation notes sent out by the home publicity offices of the chains used here.

"Variety's" correspondents have been requested to report on all local press or exploitation stunts that fail or prove too expensive for results achieved, as well as those which get over.

Ordinary or expected exploitation not included in this department. Repetition in several cities also excluded, after first mention, unless new angle is later developed.

The Old Tin Type Style

New York City.

Over the RKO circuit, where York and King are playing their standard fun turn, "An Old Fashioned Tin Type," Ben Serkowich, for the circuit, has started a humorous ballyhoo.

In each town in advance requests are sent out for pictures of prominent locals as they looked 20 or 30 years ago. These are shown in the lobby and often hooked up with a daily, for one a day, with proper captions.

One daily wanted to continue the series after the act had closed its week's engagement in town, the thing had occasioned so much laughter.

Using Boy Scouts

Fairmont, W. Va.

Warners theatres here tied up with National Boy Scout Founders' Week, permitting Boy Scouts to manage the Fairmont and Virginia theatres for three days.

At Fairmont the Scouts put on an initiation of a tenderfoot as a stage feature. At Virginia a two-reel Boy Scout film, "Be Prepared," was run.

Boy Scouts were passed in at second show last night of run at Virginia (Friday) but must show up for 9 p. m. show at 8:30 and be in uniform for street display.

Headlines for Prizes

Portland, Me.

A prize of $5 in gold as well as two tickets each to the next 10 best headlines received during the week for a news story running in the local dailies on "Scandal Sheet" is publicity idea here by Publix in cooperating with the Portland Maine Publishing Company.

The question is, "If you were editor of this paper, how would you write the headline to the following story?"

The story gives just a lurid idea of the plot of "Scandal Sheet." This week the whole town's writing headlines, and the desk men are a little uneasy.

Bridge Scores as Bait

Chicago.

Great States, through Indiana, is presenting each woman matinee customer with a bridge score pad with her name printed on top. One matinee during the week a woman leaves her name at the box office. The same day the next week, when she comes in, her score pad is waiting.

Madeline Woods hatched the plan. It will be extended into other states.

Black Umbrella Chilly

Providence.

In connection with the local run of "Scandal Sheet" (Par), at Paramount theatre last week, house management made an unsuccessful attempt to boost the feature with several freakish tie-ups.

One that stood out was parading about downtown streets of a man carrying an open black umbrella plugging the feature. Stunt attracted attention, but no box-office stampede.

Didn't Remember

Providence.

Figuring that the fact that two members of the cast in "Mothers' Cry" (FN) at one time played a long engagement with the Modern Stock Company here several years ago, Majestic publicity offices used up a great deal of space in local newspapers exploiting the feature while it played at the theatre last week.

However, only a few of the newspapermen, who were chummy with Eddie Woods and Sidney Blackmer when they played with the Modern stock unit, remembered anything about them, so a lot of ad space was more or less fruitlessly eaten up.

Ford as Giveaway

Easton, Pa.

All records for the State theatre here were broken when a Ford car was given away at a door drawing.

Although evening show did not start until 7, by 5 there was a long line. Many were unable to get in. The Ford was given away by the Wilmer & Vincent house, together with the automobile dealer, who received free advertising.

Big One-Man Ad

New Haven.

Probably the biggest billing in point of size ever given a stage personality was the double truck ad in the local sheets by Warners' Roger Sherman theatre, on a splurge for the showing of Will Osborne and band.

It looked like a tie-up between the local Chamberlain Furniture Company and Station WOR (N. Y.), over which Osborne broadcasts. Osborne was billed in the ad way above the feature "Sit Tight" (WB).

The reason, perhaps, is because Osborne claims to be Rudy Vallee's chief rival for crooning honors and this burg is the seat of Yale University, where Vallee matriculated.

Daily's Special Dept.

Birmingham.

"News" tied up with the Alabama to build up its classified ad pages. Sheet introduced a "Barter and Swap" column. For most interesting and unusual ads for this column a pass was given to the Alabama.

Fifteen pairs donated by theatre, only cost.

Paper also gave prizes.

"News" gave theatre break with good display ads.

Calling Cards

Milwaukee.

Joseph Kinsky, manager of Fox Tower, did a slightly different stunt during "Min and Bill" at his house. Getting out a blue calling card with the names Min and Bill on it in ultra style, he had running across it in script: "Called while you were out. See me at the Tower tonight."

Cards were generously distributed throughout the neighborhood and caused considerable talk.

Imitation Contests

Des Moines.

Offering cash prizes, Manager Jess Day, Orpheum, has been staging contests for kids to good advantage.

Tying up with Don Galvan, banjo boy, contest for the kids awarded the winner a $50 banjo from a local music house.

With Baby Marie an imitation contest was used. Another will be staged with appearance of Jean Darling (Our Gang) this week-end.

Dance Taught for Tickets

Seattle.

Imported to Seattle from Washington by Tom Olsen, new manager of the Fifth Avenue. It's free dance lessons to patrons.

Tieup is with box office angle in that those who come must have ticket for admission to the showshop. Rehearsals are back stage in the rehearsal room, where classes of around 45 each will be conducted. First day 400 applied for lessons.

Lylyan Turner, assisted by Helen Le Claire, instructs.

"Extra" as Advance Plug

Columbus.

Extra paper stunt was successfully used here by Eddie Melniker, Ohio theatre manager, for "Parlor, Bedroom and Bath." Deal was made with "The Citizen" whereby copies of first edition were purchased and had red letter scare heads superimposed on page one. Ushers and extra help gave them out during noon hours, shouting "Extra."

Smallest type used for the red ad was six inches high. Ad read: "Extra! Extra! Riot at Loew's Ohio theatre. Hundreds almost die

(Continued on page 68)

A Test of Showmanship

Vaude today as for the past several seasons is struggling manfully to stage a comeback. Whether a revival of vaude is imminent is anybody's guess. Whether it is even possible is a question of divided opinion. But no one should expect vaudeville to come back unless it is given a fair test in any given instance. In most of the reported cases within the last few months where vaudeville has been tried and rejected, it can hardly be said to have been given an even break.

This is speaking principally for the straight film theatre that finds grosses less than satisfactory and turns to vaudeville for possible succor. Vaudeville is no sure vaccine to assassinate the microbes of depression. Vaudeville is only as effective as the men behind it.

Illustrative of the approach of a typical film operator to an experiment with vaudeville was the recent case in Chicago of an outlying house spending $1,500, a goodly sum, for exploitation and then giving the neighborhood, far from dumb, a four-act bill that cost $200. It took just five weeks to burst that bubble. It wasn't vaudeville.

Arithmetic may, as the enemies of vaudeville contend, convict it in many cases. There's certainly no provision for aspirin tablets in merely increasing the gross without enlarging the net. If the added overhead eats up the added revenue, what's the sense? That's the crux of the anti-vaudeville argument. Maybe unanswerable.

Still there are houses that need vaudeville. Others where it's a fixed policy. In these houses are sometimes managers unequipped to handle vaudeville, managers who ought to be handling a straight picture house. While a vaudeville house is a keen test of showmanship it is also wide open for boneheadedness.

Hating vaudeville, belittling its drawing powers, hoping it won't succeed, some managers commit absurd errors. A small town manager recently emasculated his entire vaudeville bill because his feature picture was 20 minutes over time. His next-to-closing two-man comedy team, told to do as little as possible, sang their opening song and quit. A full stage flash with special scenery worked in "one" before the house olio and meant nothing.

What performers can't understand, and it burns them plenty, is having their material slashed in half to save running time, while 30 minutes of trailers, newsreel and cartoon remain intact.

Many managers preoccupied with their feature and making a phobia out of their schedule have shown how little they think of casually upsetting the whole design of the booker. It's always "and vaudeville" with these managers. The acts are the logical objects of after-the-first-matinee vivisection.

Whole question of how far individual house managers can go in ordering acts to change or cut is a delicate and troublesome problem. It makes for much backstage friction. With the performer resenting the manager's ability to promptly present his side to the home office in any disagreement while the act cannot satisfactorily defend itself, even when in the right.

Constantly urged by home office manifestos to show some initiative and with contradictory statements from time to time as to how far their authority extends, some house managers, graduated from ushers, with little or no theatrical background, make peculiar interpretations. In the grand total these things hurt vaudeville, retard its growth, promote disgust and lack of confidence by swelling the propaganda of its enemies.

Where vaudeville is tried it should be fairly tried. Its problems may or may not be worth the trouble of trying to solve them. That's for the powers to decide. But where ignorance or hostility is present in the persons of those entrusted to carry out vaude, it's sun clear the results aren't apt to be bright.

Reported in "Variety" but a week or so ago that the manager of a house in a town without flesh entertainment for seven years thought he would try vaudeville. He engaged one act of four girls. Somehow the act didn't draw. The manager is now satisfied the town doesn't want flesh entertainment. Perhaps the act cost $150.

Vaudeville is the acid test of showmanship.

BEHIND THE KEYS

Protecting Seatage

Topeka.

Topeka Fox theatres have released the Orpheum, dark two years. Temporary sub-lease calls for wrestling bouts one night per week.

Fox evidently holding the Orpheum to keep 1,200 seats opposition out of the way, outbidding stock company promoter for the place. Deal means about $1,000 per month deduction from any possible profit of the five Fox houses open.

Objected to Location

Topeka.

Topeka stage hands' union pulled all the members of their families out of home talent show, because promoters gave it in the Woman's Club, where the union has no contract.

The action came after dancing academy head, giving the show, refused to hold it anywhere else. No other house in town where it could be given.

Stench Bombers Caught

San Antonio.

Near panic resulted when Victor's Uptown, neighborhood house, was bombed.

Highland Park, another neighborhooder, also bombed last week at midnight when the manager was locking up. Stench bomb hurled from passing car into lobby of house.

After Jack Edwards, manager had quieted the audience at the Uptown he said he had captured two men. Dragged one of them on the stage and introduced him to the audience. Near riot as the audience tried to get on the stage and at the man. He was taken into Edwards' office and held for police. Two men were being held in connection with the two bombings. They belong to an ambulance company at the army post.

FWC Shifts

Los Angeles.

First batch of managerial switches made by Fox-West Coast in its southern division moves Cliff Chellew from the Fox, Long Beach, to exchange spots with Lester Fountain, San Diego; Billy Butts, of the Egyptian, Long Beach, swaps with Al Church, Redlands.

Milwaukee.

Ray Mayer, formerly in the Fox purchasing division, has been made supervisor of the accessory department. Ben Marshall, for several years Fox artist, has been promoted to the superintendency of all art, including the sign shop over which L. Schaefer will preside, under Marshall's direction.

Rogers Dawson, former ass't at Fox Modjeska, is now manager at Strand, with Donovan Beakin in his former position. Lucien Hull is ass't at Paradise.

Ky. Sunday Indictment

Lexington, Ky.

Grand jury has indicted the Phoenix Amusement Co., operating the Madison theatre, Richmond, Ky., for Sunday playing.

Richmond ministers have fought Sunday films since last October, when the Madison opened. Company has faced trial in police court several times. One trial resulted in a hung jury and at the others the amusement company was acquitted. Phoenix operates the Strand and Ben Ali in Lexington, and Bourbon theatre at Paris, Ky.

Des Moines.

Parion Parkinson, from Solon theatre, Spencer, Finkelstein's, to houses at Jefferson.

Cottage theatre, Orange City, sold by Henry Van Boxtel to Elmer Raak of Chicago. Possession March 1.

Des Moines.

Granada and Isis, Webster City, Ia., taken over by Finkelstein chain and Iowa Motion Pictures Corp. Floyd R. Puffer, who with G. L. Stevens operated the Granada, retained as manager of both houses, assisted by L. A. Carter.

Birmingham.

Vernon Reaver, former manager of the Ritz (RKO), has gone to Atlanta to serve publicity at the Georgia.

Ft. Wayne, Ind.

Entire new schedule of RKO theatres has gone into effect as follows: Palace, playing full week films, opening Fridays; Emboyd, vaudfilm, changing Saturdays and Wednesdays; Jefferson ,second run films.

Fort Dodge, Ia.

Unmasked bandit held up Frank Woodruff, asst. mgr. of Strand, at 10 in the morning last week and grabbed $700.

Woodruff preparing statement and alone when man walked in, drew gun, took money and left.

Central States Theatre, Des Moines, house.

West Chester, Pa.

Stanley Company (WB) has sold to the county of Chester the old Assembly building here for $80,000. Of it $50,000 will be carried on a mortgage.

Reading, Pa.

With the lease of I. C. Mischler, veteran theatre man, on the Fulton Opera House, Lancaster, Pa., expiring in June, and no offers in sight for another lease, it looks as if the Fulton would soon go the way of all other old time theatres. It is the last surviving legit house in Pennsylvania in the 50,000 population towns.

Jamaica, L. I.

Inwood theatre, formerly Metropolis, film, Forest Hills, L. I., has been taken by Sol Brill. Theatre relights in March, with second run talkers.

Rochester, N. Y.

Russell Carew, manager of the RKO Temple for past year, transferred to the Tilyou, Coney Island. Herbert Morgan of State, Dayton, succeeds. Max Mink continues as asst.

Denver.

O. H. Simons now asst. at the Rialto. A. Eichenlaur has been sent to Canon City by Fox to take charge of the Jones and Canon theatres. Dave Morrison managing Egyptian.

Red Bank, N. J.

The old Hunting theatre, formerly operated by Toney Hunting, vaude actor, and which burned last fall, is to be completely razed and a new house built on the site by the owner, Mrs. Shusterman.

New auditorium will be a 1,400-seater.

Seattle.

James M. Hicks, assistant to Bob Bender, division manager, is acting as manager of the Fox. John Bowles is asst. Henry Ross replaces Robert Williams as treasurer of the 5th Ave.

Albany, N. Y.

Bill Barron, Warner booker at Albany, transferred to New York City as chief booker there. William Grant, New England booker, succeeds him at Albany. James Morotto is asst. mgr. at Strand, succeeding Arthur Dorman, sent to Lincoln theatre, Troy. Fred Smolin asst. Warner contact man here.

Newark, N. J.

Bound Brook, N. J., in a referendum voted 1,043 to 503 in favor of Sunday films. Referendum empowers the council to change the laws. This was agreed to by the Protestant Ministers' Association in advance.

State law still forbids shows on the Sabbath.

Parkersburg, W. Va.

Frank J. Hassett, formerly with Smoot Amusement Co., this city, now gen. mgr. of C. & M. Amusement Co., combine of Cambridge and Marietta, O., business men.

Company owns and operates the Hippodrome, Marietta; Putnam in Marietta, and two Cambridge theatres, Colonial and Strand.

Gray Huffman, asst. at the Smoot, will assume management of the two Cambridge theatres.

Waverly, N. Y.

R. Nye Merrill, owner of the Amusu theatre, here, has purchased the Wyalusing theatre, Wyalusing, Pa.

Reading, Pa.

Fred M. Plessner, formerly of the Reading and Allentown managerial staffs of the Wilmer & Vincent organization, has acquired the Egyptian theatre, Maywood, Cal.

Ken Renaud, formerly a Paramount manager, will aid in operating the Maywood house.

Sued for $15,000

Danville, Ill.

Home Theatres Corp., which disposed of its three local houses to Publix Theatres, has been sued in U. S. District Court by the Metro-Goldwyn-Mayer Distributing Corporation for $15,000 for alleged nonperformance of contract.

Lake City, Ia.

R. M. Bernan, who sold the Star here six years ago to take over the King, Ida Grove, which he recently sold, has repurchased the Star.

Orange City, Ia.

Elmer Raak, Chicago, has purchased the Cottage theatre in this place from Henry Van Boxtel, and will take possession March 1.

Uniontown, Pa.

Nat I. Walknen has resigned as mgr. of the State and Washington theatres at Washington, Pa., owned by Warners, to take over three theatres at Salem, O.

Pasadena, Cal.

Richard L. Moss, local for Fox WC, has gone with Hughes-Franklin.

Amusements React

(Continued from page 9)

that amounted to bravado. Accumulation of buying orders put a lot of pep into the opening. Thereafter cooler judgment dictated the taking of profit.

For the first time since the upturn started the signs were out that the thing was being overdone.

Performance of Warner Bros. is attracting special attention. It is obvious that the enormous turnover which characterized the dealings in this issue indicates aggressive group operations. Point that puzzles the players for a turn is this: is the goal accumulation or distribution?

Market Parallels

As to the general market, Saturday's close gave the bull party the most inspiring demonstration possible. What it might mean for the more distant future is open to debate, but on performance it unquestionably called for a strong resumption of the constructive movement on the resumption of trading yesterday after the two-day holiday. Statistically the market yardsticks attained a new peak in the recovery, irrespective of which averages the student chooses to study.

The Dow Jones industrial index, which the chart players scrutinize almost to the exclusion of other compilations, registered 191.32 at the close, which mean that that average had penetrated the top on the autumn recovery of 1930, represented by the figure of 190.30 in the same average, touched Nov. 21, which marked a peak in that particular market movement. It was subsequently that the reaction set in that carried the averages to the extreme bottom about the middle of December, where the current upward surge got its basis.

In terms of definite money gains the immediate movement has advanced by more than $16 in the New York "Times" averages for the period from Feb. 1 to Saturday, exceeded in scope only by the climb for the same compilation during August, 1929, which marked the culmination of the big bull campaign. The August, '29, move amounted to about $21.50.

Those are the figures. There is no intent here to draw any inference. A amrket condition is current in which every player has to figure his own dope. Brokerage advice is no fair guide, probably because most broker market letters try to cover the whole market, and it looks as though this particular move for the near-by player is a matter of hit or miss selection of the right stocks or group of stocks. Plenty of issues have unquestionably been overexploited and others, for tactical or other reasons, have remained backward. The amusements have been in between the two extremes.

One Angle

There is one division of the trading community that takes an interesting slant on the whole situation. Their ideas are based on the thought that probably the bull sponsors (the "constructive element," if you use the Wall Street flossy terminology) has in mind the maneuver of taking up one group after another and making them perform for the audience. Following that technique would indicate that the amusements ought to be presently in line for a spotlight performance, with special emphasis on the fact that the theatre coterie of stocks was one of the first to take the initiative in the upturn of the last two weeks. This commentator is too cagey to make any prediction, but ticker performance does give the suggestion that the amusement leaders are being groomed for something.

Consensus, which lately has been the worst possible guide by the way, inclines to the hunch that the best bet of the theatre group probably is Paramount, which has been acting sedately lately. There is always the gambling chance of a market coup behind that old leader and its refusal to get into the pyrotechnic picture in the last ten days might easily be the groundwork of a sprightly market turn.

Sage economists, most of them rather startled by the unexpected market reversal of February, have lately been calling attention to certain signs of stiffening in money rates and expressing the opinion that extension in that direction ought to forecast a basic improvement in general business. There is a hedge in this, however. The views the sages broadcast make it plain that higher credit rates must be supported by a revival of prosperity, which so far is only vaguely foreshadowed by market activity. If the revival doesn't eventuate, they all say, those bottoms of December, ought to be in for a new testing period.

Charting Amusements

The state of current business brings up an interesting subject. Wall Street statisticians have for years struggled with the idea of making a chart of picture trade takings at the box office, but nobody has so far devised a system of properly "weighting" such an index, although many have had a try at the exercise.

Grosses week by week are available to anybody (ask the publications that cop 'em out of "Variety"), but that doesn't make a dependable index. It doesn't seem possible to use the Broadway grosses as a factor in estimating country-wide attendance levels, because quality of product varies so widely; because public reaction may be influenced by local exploitation methods and because, above all other things, the element of the weather makes comparisons useless as a guide.

Wall Street has been greatly preoccupied for the last few months over the problem of what is happening to the public appetite for pictures and so far has received no hint except that good pictures pulled the usual large money and weak product flopped in its expected manner.

Since the start of the new year there has undoubtedly been a better Broadway response at the box office to pictures, but in these weeks general quality of releases on Broadway has been much higher than for the previous six months. Question, then, is still in the air whether there is a spontaneous revival of public interest in pictures or merely a momentary fan response to a group of outstanding productions.

Summary for week ending Saturday, Feb. 21:

STOCK EXCHANGE

1930-31 High.	1930-31 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
26½	5	.....	American Seat.	..	..	9	
27⅝	7⅞	7,500	Consol. Film (2)	15	12⅞	14½	+1⅝
28¼	12½	5,800	Consol. Film pfd. (2)	18⅞	17½	18½	+⅞
255¼	142⅛	24,300	Eastman Kodak (8)	176¼	169¼	175¾	+7⅞
57⅝	16⅛	130,400	Fox, Class A (1)	38⅝	36	36¾	−½
117	89¾	100	Keith pref. (7)	100	100	100	−1½
15½	5½	55,100	Gen. Theat. Equip.	15½	14	14¾	
95¾	41¾	216,500	Loew (3½)	63½	59⅛	62⅛	+1⅞
117⅝	85⅝	100	Do pref. (6½)	98½	98½	98½	+½
99¾	84	500	Do ex w. (6½)	98	97½	97½	+1
15⅝	4⅛	600	Madison Sq. Garden (60)	5¾	5½	5½	
26¾	23½	400	Met.-G.-M. pref. (1.89)	26⅛	25½	26	
77¼	34¾	130,600	Paramount-Fam.-Lasky (4)	49⅞	47⅝	49⅞	+¾
9	1½	22,700	Pathe Exchange	2⅞	1⅞	2⅝	+½
19⅝	2⅞	11,200	Pathe, Class A	5	3⅝	4⅝	+⅞
69⅝	11¾	405,400	Radio Corp.	22⅝	17¾	22¾	+4⅞
50	14⅝	249,000	Radio-K-O	22¾	20¾	22¾	+1¾
99⅞	60	70	Orph. pref. (8)	64	62	62	−2¼
35	4⅛	8,300	Shubert	8¼	6¼	8	+2
76	27	50	Universal pref. (8)	35⅛	34½	35	+½
80¼	9¾	518,800	Warner Bros.	20⅞	18⅝	18¾	+¼
70¼	31	100	Do pref. (3.85)	38½	38½	38½	+½
			CURB				
55½	15	.....	Columbia Picts. (1½+)	..	..	22½	
54¾	14	400	Do v.t.c. (1½+)	22	21½	21½	+¼
17⅞	2½	5,200	Fox Theatres	5⅞	5½	5⅞	−⅛
64¼	9½	4,900	Loew Rights	24¾	20	22½	+2½
3½	¼	14,800	Loew war	3½	2	2	
37¼	22¾	28,400	Gen. Thr. pf. (3)	31¼	29½	30	
..	..	125	Educat. Pict. pf.	25	24¾	24¾	−13
86½	5⅛	1,900	Technicolor	13½	12	12⅛	+¾
32¾	12½	.....	National Screen (2)	..	..	..	
			BONDS				
103½	50¾	183,000	Gen. Theat. Eq 6s '40	74	71½	72	−1
91	74	4,000	Keith 6s, '46	76¼	75	75	−1
130	100	154,000	Loew 6s, '41	110½	108½	110¼	+1¾
101½	91¾	79,000	Do, ex war	99⅝	98¾	99⅝	+1⅝
80	36	135,000	Pathe 7s, '37	72	66	71	+6
103¼	89	12,000	Par-Fam-Lasky 6s, '47	97	96½	96½	+⅜
94⅞	76	54,000	Par-Pub. 5½s, '50	88	87¾	87¾	
69½	16½	181,000	Shubert 6s	25	19	24¼	+5½
113½	69	293,000	Warner Bros. 6s, '39	70⅞	69	69¾	+1½

ISSUES IN OTHER MARKETS

Produce Exchange, N. Y.

..	..	....	Jenkins Tele.	3¼	3⅛	3⅛	+⅜

Over the Counter, N. Y.
Quotes in Bid and Asked

Bid.	Asked.					
16½	18	....	Roxy, Class A (3.50)	..	..	..
17	18½	....	Unit do.	..	..	..
1¼	1¾	....	Unit do.	..	..	..

Los Angeles

..	..	....	Roach, Inc.	..	..	8 asked
..	..	....	Fox Thrs.	..	..	3½ bid

NEW HAVEN'S BANDS

Ted Lewis at Par and Osborne at Sherman—Both Doing Biz

New Haven, Feb. 24.
(Drawing Population, 300,000)

Indications are that most of this week's biz is swinging to the Roger Sherman and Paramount, which are featuring Will Osborne and Ted Lewis, respectively.

Weather conditions and holiday favorable to good totals for the five deluxe houses.

Estimates for This Week

Robert Sherman — "Sit Tight" (WB). Will Osborne on stage and maybe $15,000; big campaign last week; "Kismet" (FN) slumped to poor $5,600.

Paramount — "Resurrection" and Ted Lewis. Will be near $18,000; last week "Finn and Hattie" (Par) got $13,900.

Fox-Poli—"Gentleman's Fate" and F. & M. Idea. Should do moderate $12,500; last week "Easiest Way" (M-G) did a good $15,800.

College—"Millie" (Radio). Opened well and indicates satisfactory $5,300; last week "Stolen Heaven" (Par) did $5,500, good.

Bijou—"Bachelor Father" (M-G) and "Costello Case" (Sono) seem on way to moderate $3,200; last week "Fair Warning" and "Hook, Line and Sinker" (Radio) did good $4,250.

PHILADELPHIA

(Continued from page 10)

spite pans, was a big first showing at the Mastbaum.

Philly has 11 first run downtown houses, even with Aldine and Iocust dark. That's about two or three too many and over-seating is going to show as soon as the edge is off a couple of the smash pictures. Several of the lesser offerings may feel the rub this week.

Estimates for This Week

Mastbaum (4,600; 35-50-75)—"My Past" (WB). Critics knifed, but with great start and Washington's Birthday should hit $57,000, which is hot; "Easiest Way" (M-G), despite pans, got $53,000 last week.

Stanley (3,700; 35-50-75) — "Cimarron" (Radio). Dropping and hardly figures better than $13,000, if that, in this its third and last week; $17,000 last week, its second.

Chestnut (1,800; $1.50)—"Trader Horn" (M-G). Opened strong Washington's Birthday, but going to have tough time with roadshow scale against strong competition; should get $17,000 this week, but thereafter may be a different story.

Erlanger (1,900; 50-$1)—"City Lights" (U). Started with a bang, and sensational run looked for; invitation audience mostly Friday night, but $2,000 taken in; Saturday found better than $8,000 and Monday hit $10,000; should do $40,000 by Thursday night.

Fox (3,000; 35-50-75)—"Seas Beneath" (Fox). Although no riot, should hit $31,000 on week with aid of holiday; "Follow the Leader" (Par). Not so hot at $25,000 last week.

Keith's (1,800; 35-50-75)—"Rango" (Par). Shoved in suddenly as opposish to "Trader Horn" and should give it plenty because of lower scale; $20,000 week indicated; last week "Gang Buster" (Par) didn't hold up as well as most Oakie pictures, $16,000.

Boyd (2,400; 35-50-75)—"Illicit" (WB). Skidding after good start; lucky if it gets $15,000; $26,000 last week.

Earle (2,000; 25-75)—"Painted Desert" (Pathe). Holiday should make this one good for $21,000; "Charley's Aunt" (Col) disappointed late in week, with only $18,000 reported.

Stanton (1,700; 25-65)—"Beau Ideal" (Radio). Fairly good start when shoved in to replace fading "Criminal Code" (Col), but hardly likely to make the grade for three weeks, as former did; about $12,000 indicated; "Code" taken out two days ahead of time, with $4,000 credited in four days.

Karlton (1,000; 50)—"Easiest Way" (M-G). Looks strong and should hit $7,500; "Sit Tight" (WB) got $6,500 last week.

Arcadia (600; 50) — "Scandal Sheet" (Par). Should get $5,000, okay; "No limit" (Par) under $3,000 last week.

Labor

Rochester, N. Y., Feb. 24.

Relations of theatres and unions here are plenty upset. It all started when Loew's Rochester got a break with musicians and stage hands on its new presentation policy. Publix demanded the same or better concessions for the Eastman and, when unable to agree, shunted the battle to New York. Then the RKO Palace yelled for its rights, contracts notwithstanding.

Musicians' union is demanding a vaude orchestra rate, $71, for the pit orchestra, with the theatre ready to toss out the musicians before going over $50.

First Run Advantage Touted By Distribs As Indie Output Hits Higher Quality Levels

Los Angeles, Feb. 24.

With independent producers now putting out product of a higher standard than in the past and finally overcoming the difficulties that sound brought in, indie distributors in this territory, closer to the film factories than elsewhere, see a brighter future ahead.

This is predicated not only on better quality of indie-made pictures but on conditions in the exhibition field which give the minor studio product a chance.

In "hot spots" where competition among chains and independent exhibitors is close, the indie distribs are attempting to force an "in" by getting theatres to take their product for first-run in preference to that of majors for subsequent showings.

Ask Trial

The indie exchange men are asking the exhibs, considering prices of their own pictures and those on subsequent runs of majors, whether or not in the long run the possibilities of returns are not just as good or better.

Where the indie gets a major program third or fourth run, for example, at prices he considers right, the chances of drawing business, if located in a highly competitive zone, are minimized.

Exhibs Hesitant

A large number of indie exhibs on this coast are playing double-feature programs, especially in situations where there is plenty opposition. Since sound came in, practically knocking the indie producer out, these exhibs have been playing major product on the two-talker bills, mainly, it is claimed by both exhibs and exchange men, because they were afraid to take chances on the indie output.

According to the distrib faction, almost all the indie producers have discarded the poor equipment started with, now using accepted systems of recording and getting more into shape to hand the market something that can be used.

Despite depression, few indie houses as potential accounts for the State Right people have closed down within the past six months, the smaller exhib coming through better than was expected.

TOPEKA DROPS

"Easiest Way" Disappoints at Fair, $3,500—No Standouts

Topeka, Kans., Feb. 24.
(Drawing Population, 85,000)

Topekans turned up their noses at most of last week's offerings and business was only fair. Lack of outstanding stars may have been chief reason for poor response as also Lent.

Estimates for This Week

Grand (1,400; 50) (Fox)—"Easiest Way" (M-G). Proved a surprise as had been counted on as big winner; $3,500 only fair.

Jayhawk (1,500; 50) (Fox)—"Viennese Nights" (WB). Called by local critics one of the most beautiful pictures but didn't please; $1,100, poor; "The Lash" (FN) only $2,300, fair.

Novelty (1,200; 35) (Fox)—"Right of Way" (FN). Only $525, poor, on its half, while "Wdiow From Chicago" (FN) also suffered; $800 fair.

'Dracula' Sweeps Brooklyn at $40,000 And Will Hold Over

Brooklyn, Feb. 24.

Nothing hot around town this week except "Dracula," which will give the Albee $40,000 and stays a second week. Broke house record Monday and is very big.

Estimates for This Week

Paramount—"Fighting Caravans" (Par) (4,000; 35-50-75). Creating no more excitement than it did on Broadway; stage show oke with Smith and Dale and Charlie Davis' band; not likely to go much over $45,000; "Stolen Heaven" (Par) last week couldn't quite reach $46,000, fair.

Fox—"Girls Demand Excitement" (Fox) (4,000; 25-50-75). With Irene Bordoni in person may help; should get $30,000, not strong for holiday week; last week only fair with "Seas Beneath" and Belle Baker, also around $25,900.

Albee—"Dracula" (U) (3,240; 35-40-50-75) With New York ballyhoo behind it opened big and will be near $40,000; holds over; second week of "Millie" (Radio) with Rian James, local columnist, did well at $30,000.

Metropolitan (Loew)—"Bat Whispers" (UA) (3,577; 35-40-50-75). May get ordinary $24,000; last week "Gang Buster" (Par) around $22,000.

Strand—"Viennese Nights" (FN) (2,800; 35-50-60-75). Possibly $16,000; last week "Kismet" (FN) quiet at $14,000.

SIGHTLY CANDY SLOT BACK IN FOX HOUSES

Candy machines are going back into Fox theatres wherever previously situated, under a settlement reached between the Larz-Fox company and Fox Theatres. Settlement includes installation of newer and more sightly looking candy props.

It was not indicated what other concessions may have been made either way, although hinted that the system of operation will undergo a change and will be under the direct supervision of Charles Cabellero, head of the maintenance department for Fox.

No intention to pread the use of the candy machines except where they were before stationed.

Col's 2 in B'way Row

Columbia will have two consecutive pictures in a Broadway first-run house for the first time following Pathe's "Millie" at the RKO Mayfair.

Col's "The Last Parade" follows "Millie" next week (27), with Col's "Ten Cents a Dance" next for the Mayfair.

Team for Shorts

Hollywood, Feb. 24.

Franklyn Pangborn and Edgar Kennedy will be made into a permanent team by Pathe.

Series of shorts scheduled for the pair.

SNOW CURBS DENVER, 'DANCE' NORM, $16,000

Denver, Feb. 24.
(Drawing Population, 400,000)

Snow storm over the week-end will hold down grosses this week. Washington's Birthday didn't seem to help either.

Estimates for This Week

Aladdin (Huffman) (1,500; 35-50-75)—"Kiss Me Again" (FN). Holding house up to regular figures, $6,000.

Denver (Publix) (2,300; 25-35-50)—"Dance, Fools, Dance" (M-G). Will only do around $16,000, just all right; Dave Craig, new m. c., aiding; last week "Stolen Heaven" (Par) $14,200, light.

Paramount (Publix) (2,000; 25-35-50)—"Kismet" (FN). Will not go over $11,000; last week "Cimarron" (Radio) finished strong at $16,600, third highest week for house.

Rialto (Publix) (1,040; 25-35-50)—"Bad Man" (FN). Average week of $3,800 anticipated; last week "Three French Girls" (M-G) got $2,700.

Tabor (Huffman) (1,900; 25-35-50)—"Man to Man" (WB). Looks like poor week at $9,500.

MINNEAPOLIS

(Continued from page 10)

good; "Follow the Leader" (Par) last week didn't register, around $2,900.

Aster (Publix) (909; 35), "Captain Applejack." (FN). Just so-so; play has been presented by dozens of amateur theatrical groups here, and this probably doesn't help film's local value; looks like $2,000, fair; "Naughty Flirt" (FN) last week okay, $2,400.

Grand (Publix) (1,100; 35), "Paid" (M-G) first half, "Hole in the Wall" (Scandinavian film) last half. Second loop run for Joan Crawford picture; about $3,000 indicated, very fine; last week "Just Imagine" (Fox) on second loop run about $2,400 for seven days, good.

No Wonder Blasé New York is

Critics Praise and Mobs Pack RANGO in First Long Run Engagement at De Luxe Rivoli, N. Y.!

"Most fascinating film of jungle life ever offered. Audience applauded." —*N. Y. Sun*

"As funny as the Marx Brothers and Chaplin together! Only fault with RANGO is we wanted more." —*N. Y. Eve. Post*

"RANGO dwarfs any studio-made thriller. Applause fully justified." —*N. Y. American*

"Vicious and humorous, terrific punches. We clutched arms of seat in sheer anguish. Spots render audience speechless!" —*N. Y. Daily News*

"RANGO is something to see. Pure, stark, primitive horror of jungle." —*N. Y. World*

"Breath-taking thrills stand your hair on end. Delicious comedy, too." —*N. Y. Eve. World*

"Thrilling, first rate entertainment." —*N. Y. Telegram*

Produced by Ernest B. Schoedsack

THRILLED!
RANGO
PARAMOUNT'S
AMAZING JUNGLE MELODRAMA
RIVOLI
RANGO
RANGO—For jaded box offices!

RANGO

(Continued from page 12)

monkey shines on the screen with many close ups of the larger beasts.

As a natural history film of the ape and monkey on their home lot, the picture also holds its attraction, but to the general theatregoer it's too repetitious to hit any high holding average.

An unseen person breaks out now and then to comment pertinently on the screen display, whatever it may then be. A prolog between a man and boy, the only whites, in the boy's playroom, where the boy is shooting toy tigers with a pop gun, verbally goes into the distinguishing point between a monkey and an ape or Orang-Outang. The monkey has a tail and the other hasn't. That is the accurate identification point. Another enlightenment that while the tiger is found in India where the ape is ever absent, and the ape may be found in Africa where the tiger is not, the only place they mutually meet is in Sumatra, one of the Malay Islands and the locale of "Rango."

Ernest B. Schoedsack, who headed the Sumatra expedition securing these views, was partially responsible for "Chang" and "Grass," mass pictures of animals of passed time. In photography the expedition did very well. All views are quite clear and some unusual scenes revealed. Some of the telephoto camerawork lends a sense of cameraman's danger, with the battle between the tame water buffalo and a tiger, in which the tiger is killed, extremely well caught.

The native father and son go through their work of killing tigers with an old fashioned shot gun, meanwhile laying traps for them, in a serious native fashion. If all staged, the father is the champ deadpanner of the world. And without a shave.

Paramount gave this picture a heavy campaign for the New York opening. It carried the endorsement of Jesse L. Lasky. Jesse promised more than came out, but if "Rango" goes at once on release it should get a fair break. *Sime.*

FATHER'S SON

First National production and release. Features Lewis Stone with Irene Rich, Leon Janney and John Halliday underlined. Based on story by Booth Tarkington, William Beaudine directing. Dialog by Hope Loring; cameraman, Art Miller. At Strand, New York, week Feb. 20. Running time, 76 mins.

Bill Emory.....Leon Janney
William Emory.....Lewis Stone
Ruth Emory.....Irene Rich
Dr. Franklin.....John Halliday

Pleasant entertainment, appealing more to adult than adolescent patronage. Nothing present to make it smack of unusual box-office attraction, but its total result may be one of those instances of supplying more entertainment than commercial value. Quiet and passive amusement, probably finding a warm welcome from a certain percentage of screengoers who are somewhat fed up on machine guns and bad women. Censors won't even have to bother to look at this one, though who can tell what a censor'll do?

Story is along Tarkington's familiar "Penrod" lines in revolving about a mischievous youngster (Leon Janney), in this case, continuously and unwittingly disobeying a father (Lewis Stone), who can't or won't understand. On the other side is Irene Rich, as the mother, and John Halliday as the sympathetic doctor who befriends the boy. Script has been nicely woven together and receives able presentation from the cast.

The pranks of the lad which rile his parent are certain laughs, besides which there is the gesture for a tear in the lad deciding to run away and the doctor bringing him back, as also the reconciliation between the father and the boy. Family breach has become so open the mother has taken a small house for herself and son.

Young Janney is less like stage or screen children than most, but occasionally allows the illusion to be spoiled by permitting his professional background to intrude. His cackling laugh will delight many, especially the women. Stone, as usual, does his restrained, dignified and plausible father, capably foiled by Miss Rich. A very satisfying pair of screen parents.

Beaudine, who directed, has done his best work here in keeping the picture always on the move and cagily dodging the sentimental pitfalls. The dialog of Hope Loring is noteworthy in that it strikes a consistent and natural note. "Father's Son" screens as a workmanlike job in transplanting Tarkington's ability to put kids on paper and in retaining on film that author's knack.

The flaps, high school and college kids are, perhaps, not far enough removed from the age done by young Janney to enjoy "Father's Son." On the other hand, a major portion of the parents who see it are sure to indorse it, while the imaginative few will likely mull over what it delivers, for a minute or two anyway.

A mild attendance bait, but a pleasant hour and a quarter with potentialities of building after opening. *Sid.*

It Pays to Advertise

Paramount production and release. Directed by Frank Tuttle. Features Norman Foster, Skeets Gallagher, Eugene Pallette and Carol Lombard. Story from the stage farce of the same name by Roi Cooper Megrue and Walter Hackett. Adaptation by Arthur Kober. Photographed by Archie J. Stout. Running time, 66 mins. At the Paramount, New York, week of Feb. 20.

Rodney Martin.....Norman Foster
Mary Grayson.....Carol Lombard
Ambrose Peale.....Skeets Gallagher
Cyrus Martin.....Eugene Pallette
Adams.....Lucien Littlefield
Comtesse de Beaurien.....Helen Johnson
Thelma Temple.....Louise Brooks
Donald McChesney.....Morgan Wallace
Miss Burke.....Marcia Manners
Perkins.....Tom Kennedy
Office Boy.....Junior Coghlan
Johnson.....John Howell
Window Cleaner.....John Sinclair

Subject to the limitation of all screen farces, this revamped stage frolic makes good enough program material with only moderate prospects at the box office in the absence of compelling names. Probably the most difficult assignment a director can have is to sustain light comedy for the feature stretch of time, upward of an hour, without resort to the mechanics of knockabout.

Just an amusing romantic story with laugh angles as incidents doesn't seem to fall into the heavy money class. "It Pays to Advertise" has a wealth of first rate comedy resource, a multitude of amusing gags and surprise twists, but before the end it has begun to sag, despite all they could do to keep up the briskest possible farcical pace.

Best that can be said for the picture is that it develops the old play for all it was worth and a little more. If anything could make the once successful farce live again on the screen, the expert treatment it has received here would do it. Action opens with a rush in a sequence of hair-raising automobile trick shots and goes from that into equally thrilling airplane stunt stuff. Indeed, the picture starts out at too swift a pace to keep up. Beginning a comedy with a laughable chase and there is no chance to build further. The trump trick is played first.

Romantic story then has to be planted and developed with many rather labored complications and much device. The pattern is no longer novel. Story of the wild youth cast out by the stern comedy father and manipulated into a business success by the beautiful young leading women belongs to a fiction cycle of more than a few years ago. For this age of educated film fans it's a mildly sweet and syrupy story.

All of which doesn't alter the fact that this cast of charming young people do all that is humanly possible to make it sprightly entertainment. That they don't quite make the grade is no fault of theirs, but rather the innate quality of the material they are dealing in.

The physical production is up to the best standards and the playing at times inspired, even to the blustering father role as acted with straightforward artlessness by Eugene Pallette, until the tiresome old comedy type becomes almost engaging. Norman Foster turns in another performance that suggests he is on his way to be one of the screen's most personable young light comedians, with strong support from Skeets Gallagher, dependable as always. Carol Lombard managed to put the maximum of feminine grace and charm into a pale and rather insipid part. *Rush.*

SIT TIGHT

Warner Bros. production and release. Winnie Lightner and Joe E. Brown featured. Directed by Lloyd Bacon. Story by Rex Taylor. At the Winter Garden, N. Y., for grind run, starting Feb. 18. Running time, 77 mins.

Dr. Winnie O'Nell.....Winnie Lightner
Jojo.....Joe E. Brown
Sally Dunlap.....Claudia Dell
Tom Weston.....Paul Gregory
French Girl.....Lotti Loder
Walter Dunlap.....Hobart Bosworth
Olaf.....Frank Hagney
Charley.....Snitz Edwards

"Sit Tight" will generally do pretty well, but is best suited to neighborhood playing, where its weaknesses and lapses will be overlooked.

Most of the entertainment is derived from two hoke wrestling matches in which Joe Brown participates, and from his continuous high pressure comedy playing. It's Brown who keeps the picture going at a satisfactory speed when the gags and situations are slender.

This original story by Rex Taylor is a composite of two ancient theatrical formulas—"Ladies Night in a Turkish Bath" and the ring match wherein the groggy hero turns defeat into victory when his sweetheart arrives in the nick of time to cheer him up and on from the ringside. The ladies' night biz as inserted is handed to Brown for revival. The ring bit belongs to Claudia Dell and Paul Gregory in a love theme that's sappy from the start.

Winnie Lightner's assignment makes her a sort of ring master for this circus, but Brown runs away from her on the comedy end. That leaves Winnie with but 50% of the secondary love strain and the picture's one vocal number. She sings it to Gregory and it's odd that this boy, musical comedy tenor, doesn't join.

Miss Lightner runs a health institute with Brown's assistance. What he doesn't know about the business is plenty and he jams up the customers. Two heaviest laughs, both sustained beyond average, are gained in the wrestling matches. Brown takes a walloping in both. In the first he's knocked stiff and goes into a cutback for a dream. That brings in a harem. In the second wressle he's up against a rough guy who's wife he has insulted previously in the picture and who had been on the chasing end of the turkish bath sequence. Another old bit of device. After nearly murdered himself, Brown wins with the help of a cigar butt someone has tossed into the ring.

In the gym and reducing plant Brown slips in some blue stuff with the ladies, but enough comedy tint to shade it. A telephone bit stands next to the wrestling stuff as laugh material. Brown shoves a patron in the suntan oven with instructions to ring a buzzer. Brown retires to the office and goes through a 'phone routine spotted with laughs until finally discovering the ringing bell is the sunburn buzzer.

Brown has a couple of oft-repeated punch lines about his wrestling ability, accompanying them with demonstrations of special holds and grips and the statement that he's the famous "Jojo the Tiger." That gets him into most of the jams. Brown's manipulation of this and other material makes it his picture.

Miss Dell looks better than Gregory. Playing of both is discounted by a couple of stupid parts. Hobart Bosworth is unconvincing, due also to script. *Bige.*

COMRADES OF 1918

(GERMAN MADE)

Nero production and Forenfilm release. From the novel, "Four from the Infantry," by Ernest Johannsen. Scenario by Ladislaus Vajda. Director G. W. Pabst. Sound direction Dr. Guido Bagier. Production director Leo Meyer. Photography F. A. Wagner and Charles Metain. Sound, Karl Brodmerkel. Scenery Ernoe Metzner. At the Cameo, N. Y., on grind, beginning Feb. 19. Running time, 96 mins.

If a war picture means a series of cruel, heartbreaking scenes which never give way to sentimentality, this is in. Cold, grim realism of the toughest kind. It is Germany's "All Quiet" and will do business over here.

If it has a fault it is that it is too long. After watching the bombing and shelling and killing for more than an hour and a half, customers are liable to go as crazy as the soldiers in the final sequences.

The story doesn't count. It starts in the trenches during the last few months before the German surrender. French town and the Germans are in. One of the kid soldiers is in love with a French girl. Out to the trenches and the fun begins. From beginning to end it's a succession of war stuff in the trenches and on the field.

One of the four friends goes home on leave to find a butcher boy in his wife's bedroom. Back to the trenches. Another one sneaks off for a few hours with a girl friend. Back to the trenches.

This continues, slowly at first and gathers speed as it goes along. Fifteen minutes before the end a final barrage starts a French attack on the German trenches and there is a hand grenade and fighting sequence for 10 minutes, which is plenty eye and ear filling. Then the hospital, shouts, cries, operations, deaths and the sub-title, "Ende?"

Photography is exceptionally good, as also the sound. Several of the shots are so surprising that they linger. Acting, too, is up to the mark. Fritz Kempers, as one of the soldiers, is featured and does well. But the best performance goes to Claus Clausen as a lieutenant. He goes mad in the final sequence.

Women won't particularly care for this picture because it's too rough. Fact that it's in German may keep some customers away, too, although it really means nothing in this case because anyone can follow the story, such as it is. In spite of that, "Comrades of 1918" ought to be a b. o. winner. It's as good without as with dialog.

No attempt at propaganda in the film, the action not giving the Germans any the best of it in showing people turned away from a bread line of no more food. It will cause no demonstrations over here, but will be accepted for what it is—a well made episodic war film telling no story except the horror of conflict.

MEN ON CALL

Fox production and release. Edmund Lowe featured. Sub-billed Mae Clark, William Harrigan and Warren Hymer. Directed by John Blystone. No author or story source billed in press sheet. Dialog writer not named. At Loew's New York one day, Feb. 18. Running time, 63 minutes. Nor does the press sheet carry usual cast programing. Regular announcement slides on pictures, seemingly complete, but press sheet depended upon for other credits.

A sloppy picture for the Fox brand. Playing alone for a single day at the Loew's New York, it would be safer on double bills. Not a thing in this talker to recommend it otherwise.

Main fault must go back to the selection of the story, one of those mush things that may get more unintentional laughs than attention. After that it's the dialog, just terrible in its triteness. Talk is along such old and conventional lines, you can guess the answers. And then the direction. The handling of a fire aboard a ship with the coast guard to the rescue would get a panning if made by a quickie company.

As the cost of this picture does not look to be considerable or even average of second grade films, it might have been better judgment by Fox to have ordered it permanently on the shelf. For whatever the production cost it can't break even.

This left the actors helpless. Whatever the picture does get or draw will probably be on the Edmund Lowe name. Rather unfortunate in a way for Lowe. Where he may be popular, such a picture with the meaningless title of "Men On Call" could only react against him, personally. Mae Clark is featured as the engenue, but it will require a better picture to find out what Miss Clark can do engenuishly.

Tale is about a locomotive engineer who fell in love with a stage dancer. No backstage stuff excepting a dinner party. Discovering at the party his girl had been involved in a scandal some months before, then changing her name, the engineer abruptly walked.

While tearing up the girl's picture in sight of the audience and in the engine, the engineer ran past danger signals and on the single line road hit a freight. When out of the hospital he went on the bum. A coast guard captain picked the ex-engineer off a park bench, fed him and made a guard out of him.

Three years later while the captain and the guard were rowing across the bay, they saw a girl in the water. She kept bobbing up and down. If a person can only sink and come up twice, this girl had plenty of lives. But the guard finally went overboard, taking off his coat but not his necktie. Yes, sure enough, in all of that water and world, there was the girl of his dreams, the dancer with a past.

And the rest of it, including the girl ironing in a cottage near the guards' headquarters, and other things, with the rest almost as silly, but holding a legit laugh here or there by character or two, you can figure out.

This sort of a romantic story never had a chance in the first place. No author or dialog named in press sheet. *Sime.*

PAGLIACCI

(Opera in Italian)
(Made in Hollywood)

Audio Cinema-Fortune Gallo production and Leo Brecher release. Operatic supervision Fortune Gallo. Musical conductor, Carlo Peroni. Direction Joe W. Coffman. Photography A. Wilson. Ballets staged by Leon Leonidoff. San Carlo Opera Company and the San Carlo Symphony Orchestra. Western Electric recording. At the Central Park (Jolson), New York, for grind run, beginning Feb. 20. Running time, 7 mins.

Nedda (soprano).....Alba Novella
Canio (tenor).....Fernando Bertini
Tonio (baritone).....Mario Valle
Silvio (baritone).....Giuseppe Interrati
Beppe (tenor).....Francesco Curci

The first time a grand opera has been screened in its entirety. It won't make money, but it's an important experiment because Fortune Gallo didn't turn "Pagliacci" into a moving picture. He merely screened the opera. It is all acted out on a stage with stage sets framed by the proscenium arch. It stops at the end of the first act and starts again with the second. The orchestra plays its prelude to each act, etc.

Whether this is wise is debatable. One thing is certain, if they try to act out most operas, they're going to have preposterous things happening.

At the Central Park the customers present enjoyed the film and accepted it in the spirit of a regular opera, applauding the arias as if they had been sung in person. What hurt the general effect, however, was that it is shown on a grind and the people coming in on the middle of it lose the spirit of the thing for some time. One way to help it may be to advertise its starting times and adhere to that schedule.

A marked deficiency is that the sound is poor, ground noise being at all times audible. Performance itself is quite up to the mark. Each of the five principals sings well, with Fernando Bertini, as Canio, standing out. His rendition of the "Vesti la Gubbia" aria is perfectly timed and showed great force. The famous clown song is a cinch for anybody who has control. Bertini has.

Fact that it is made in Italian doesn't matter to American audiences, since no one can understand opera librettis anyway.

An interesting experiment and ought to allow its makers to break even. A second opera, more carefully made as regards sound and photography, will be a better test of whether there's operatic money in films. Should be especially popular in Italian neighborhoods.

Si L'Empereur Savait Ca

("If the Emperor Only Knew That")
(AMERICAN MADE)

Metro-Goldwyn-Mayer production and release. Directed by Jacques Feyder. Based on the play "Olympia," by Ferenc Molnar. Adaptation, Yves Mirande. Musical accompaniment, Oscar Strauss. At the President, N. Y., on grind, beginning Feb. 21. Running time, 85 minutes.

Renata.....Tania Fedor
Capt. Kovacz.....Andre Luguet
Princess Ettingen.....Francoise Rozay
Krehl.....Andre Berley
Gen. Ettingen.....Georges Mauley
Lina.....Suzanne Delve

When caught in Paris "Variety's" correspondent gave this picture a rave notice, calling it the best French product to date. Probably true that it is much better than the average local product over there, but far from a good picture. Ought to make money with almost any French audience.

"Si l'Empereur Savait Ca" shows, more than anything, that it isn't necessary to make French pictures in Paris. Where it falls down is in the thing that Hollywood has always been conceded to outdistance the world—technique. Photography is bad and the sound worse. Projection might explain the poor sound, but no excuse for mediocre camera work from Hollywood.

Story is one of those court affairs with lots of costumes and frills. Andre Luguet is very good, as usual. He's the best actor French legit has given the screen. Francoise Rozay does a piece of character work that almost steals the picture. She's a very capable comedienne. Tania Fedor, as the heroine, is beautiful. Not a very good actress, but it doesn't matter. She doesn't have to be for this part. The rest of the cast stacks up okay.

Yves Mirande, who seems to be doing the dialog for every second French picture seen in New York, did the adaptation and had no trouble. His "[illegible]" are good but inclined to be prolonged for lack of action.

Nobody can possibly enjoy this film without a full knowledge of French.

La Jaula De Los Leones

("The Lion's Jaws")
(SPANISH DIALOG)

Ci-Ti-Go Production and J. H. Hoffberg release. Made in Hollywood, Cal. Features Romualdo Tirado. Direction Romualdo Urada. Music, Richard Bell, Jr. Photography, W. C. Thompson. Sound, Gonzales Jinerez. Cast: Amelia Bell, Alicia Bell, Maria Alba and Matilda Linan. At the San Jose, New York, week of Feb. 20. Running time, 4 minutes.

Inferior picture. Photography and sound are both bad and cast playing is of the meller type. But Spanish audiences are said to like this sort of thing, so maybe it has a chance.

Story has to do with a ne'er-do-well. On the same day he picks up a poor blind old lady with a baby and a job as a lion tamer. Ten years later his earnings with a circus have brought him a fortune. The old lady is attended by two maids, and his dressing room is lined with velvet. The babe has grown into a beautiful girl and wants to marry. The old lady dies and the trainer is so heart broken that he lets the lions claw him to death.

Turned out in Hollywood. All the actors speak a different dialect of Spanish. Pure Spanish, Cuban, Mexican. It's all mixed up. Dialog is very flowery. At this house, catering to a Spanish clientele, they liked the film.

Stuerme Ueber Dem Mont Blanc

("Storms Over the Mont Blanc")
(GERMAN MADE)

Aafafilm production and release. Manuscript and direction Dr. Arnold Fanck. Photography, Hans Schneeberger, Richard Angst and Sepp Allgeier. Sound, Specht, Grimm and Lange. Musical management, Paul Dessau. Production, Harry Sokal. Cast: Starring Leni Riefenstahl, Sepp Rist, Ernst Udet, Friedrich Kayssler, Matthias Wieman, Alfred Beierle and Ernst Petersen. Recorded on Tobis-Klangfilm. Running time, 96 mins. At Ufa-Palast am Zoo, Berlin.

Again Arnold Fanck presents the mountains. It seems as a fair entry for the so-called "art" houses.

Howling storms, oceans of clouds, unfathomable abysses, blinding snow drifts, snow deserts, rugged cliffs. The cameramen, Angst, Schneeberger and Allgeier, have captured some excellent scenes, and a thrilling ski contest, the pilot Udet's battle in the air, and other sequences impress.

Unfortusately this meritorious photography is accompanied by a plot which is far too insignificant and drawn out. Nor can it be covered up by actors like Leni Riefenstahl, Sepp Rist and Ernst Udet. Rist, a new discovery of Fanck's, impresses by his simplicity. He was a telegrapher with the Nuremburg police force only a short while ago. The pilot Udet does some daring tricks. He approaches the rocks within a few meters and rises from the narrowest gorges.

Synchronization and dialog reproduction are good, but the musical accompaniment by Dessau does not always keep pace with the scenery. *Magnus.*

Barbara Stanwyck

Scores Another Knockout in

TEN CENTS A DANCE

HOW THE CRITICS RAVE!

"No picture in the past year has created so much interest."
New Haven (Conn.) Eve. Register

•

"Carries a highly dramatic plot with a grand love story. You will adore Barbara Stanwyck."
New Haven (Conn.) Times

•

"Barbara Stanwyck does brilliant work."
Louisville (Ky.) Times

•

"Highly dramatic. Created tremendous discussion."
New Haven (Conn.) Journal-Courier

•

Barbara Stanwyck

RICARDO CORTEZ—MONROE OWSLEY
SALLY BLANE

Story by Jo Swerling
Based on the popular song hit

A LIONEL BARRYMORE PRODUCTION

Of Course it's
COLUMBIA!

Smashes ROXY Four Day WORLD'S RECORD held by "The COCK EYED WORLD!"

FRANK LLOYD PRODUCTION

ANN HARDING in

THE "NEW"

EAST LYNNE

with

CLIVE BROOK • CONRAD NAGEL

CECILIA LOFTUS • BERYL MERCER • O. P. HEGGIE

Settings by JOSEPH URBAN

"Thrills and Throbs Sighs and Sobs"

—SAY REVIEWERS

Great Entertainment

East Lynne as tearful as ever and a great talkie... Most impressive production. Exquisite settings, splendid acting, sensitive direction...Ann Harding's work magnificent. How that girl can act. And how lovely, tenderly fragile. She makes it a grand melodrama... good for thrills and sobs... Great talkie.

—Bland Johaneson, N. Y. Daily Mirror

Tear Jerker

Mention a tear jerker and you have East Lynne...Genuine interest. Cast headed by the lovely Ann Harding acts the piece beautifully. Miss Harding's performance superb. *—James Gow, N. Y. World*

Handsome Production

Many a dainty handkerchief was dabbed on a pretty face...Miss Harding's impressive performance...Direction of this costly production vastly superior.

—Mordaunt Hall, N. Y. Times

Sobby Cinema

As many sobs as when mother cried her eyes red-rimmed over it...Ann Harding exquisite. Never has she been so lovely to look at... she captivates the audience... Sobby cinema.

—Irene Thirer, N. Y. Daily News

Poignant, Emotional Appeal

Excellent production meeting deservedly cordial reception...Has retained all of its poignant, emotional appeal...The perfectly radiant Ann Harding endows Isabel with the breath of beauty as well as life.

—Regina Crewe, N. Y. American

Clicks—And Clicks Big!

Sort of material movie fans fairly eat up... Ann Harding superb in this role...Listen to the ecstatic expressions of the fans filing out of the Roxy to learn that it clicks — and clicks big.

—George Gerhard, N. Y. Evening World

FOX BOX OFFICE

VICTOR McLAGLEN

The sun never sets on scenes of Victor McLaglen's career. It's a small world and he's seen most of it. And most of the cock eyed world has seen him.

Although his father was a bishop, Vic comes of fighting stock. He was born outside London and grew up inside South Africa. When the Boer War came along, he fibbed about his age to enlist and that taste of action left him with a yen to travel.

Eventually he landed in Canada, where boxing and wrestling earned his bed and board. Then he began edging toward the stage — medicine shows, Wild West shows, vaudeville.

Wanderlust hit him again. He visited Hawaii, the South Sea Islands, Australia. Joined a gold rush—no luck. Poked around Bombay and Ceylon, then to South Africa. Back to London to enlist in the World War. To Mesopotamia as lieutenant with Irish Fusiliers; became provost marshal of Bagdad. Vic's life in those days was like a movietone newsreel.

At the war's end, a London film director spotted him as a "type" and launched his ultimate career. Soon found himself in Hollywood on the road to fame as screen's favorite, toughest hero. "What Price Glory" and "The Cock Eyed World" his crowning successes to date — with bigger ones on the way.

WOMEN OF ALL NATIONS
NOT EXACTLY GENTLEMEN
A DEVIL WITH WOMEN
ON THE LEVEL
HOT FOR PARIS
HAPPY DAYS
THE COCK EYED WORLD
THE BLACK WATCH
STRONG BOY
CAPTAIN LASH
THE RIVER PIRATE
HANGMAN'S HOUSE
A GIRL IN EVERY PORT
MOTHER MACHREE
LOVES OF CARMEN
WHAT PRICE GLORY

FOURTEENTH OF A SERIES OF FOX SCREEN PERSONALITIES

FOX

HELD OVER EVERYWHERE

at RKO'S GRANADA
South Bend, Indiana

at FOX ECKEL
Syracuse, New York

at ALHAMBRA
Milwaukee, Wisconsin

at RIALTO
Washington, D. C.

- - and look at this from Jack Alicoate's column in "Film Daily"

"Peeking out of our window we see a line a mile long waiting to see 'DRACULA' at the Roxy."

TOD BROWNING'S
greatest production
Presented by
CARL LAEMMLE

Based on the stage play—adapted by Hamilton Deane and John Balderston from Bram Stoker's novel of the same name.

DRACULA

Bela Lugosi,
(of the original stage cast)
David Manners,
Helen Chandler,
(and the following players also of the original stage cast)
Dwight Frye
Edward Van Sloan
Herbert Bunston
and other well-known players.

Produced by
Carl Laemmle, Jr.

Film Daily nationwide poll makes "All Quiet on the Western Front" the best picture of the year. . . . Now watch "DRACULA"

Hand in hand with PROSPERITY--that's UNIVERSAL!

Moral Reform at Home, Says Tex. Rep as House Licks the Horwitz Bill

Galveston, Feb. 24.

Will Horowitz' effort to put over a theatre censor bill in Texas collapsed when the measure was killed by a house committee at Austin. Horowitz had a delegation on hand for the bill, but the committee was unanimous, 16 to 0.

"The best place to institute moral reforms is in the home," Rep. Van Zandt told advocates of the bill.

Jeff Strickland, Publix attorney, led fight against project.

Another bill to control showing of obscene or immoral pictures has been acted on favorably by another committee, with ultimate fate doubtful.

CHERIE and TOMASITA
Featured Dancers
With Fanchon and Marco's
"Africana" Idea

HARRIS TWINS
HEADLINING
Fanchon & Marco Unit
"SOCIETY CIRCUS"

?FERDNA?
HYPNOTIST and MYSTIFIER
FANCHON & MARCO'S
"MOROCCAN" IDEA

2 Neighborhooders Off

Syracuse, N. Y., Feb. 24.

Syracuse neighborhood houses will be reduced by two early in the spring, it is indicated.

Lease of Kallet Theatres, Inc., of Oneida, on the Avon here expires April 1, and it probably will not be renewed, according to Sid Kallet.

Lease of the Palace in the Eastwood sector is due to expire. Present operators may elect to surrender it on May 1. John A. Meyers manages it for the Vlassopulos interests.

With Tenn. Sunday Bill Looking All Set Memphis Is in Doubt

Memphis, Feb. 24.

The one opportunity of years to replace this six-day town as a live city with Sunday shows, may be upset by the mayor. The mayor did not approve of the bill passed by the State Legislature permitting Sunday performances in the state.

Without his approval the mayor alleges optional authority over Sunday theatre openings, with indications he will not permit them right away at least.

The bill goes to the governor with a fair assurance of his signature.

New Fox Spokane Mgr.

Spokane, Feb. 24.

H. W. ("Nick") Pierong, for seven years Spokane house manager for Pantages, has been named as manager of the new Fox Million Dollar theatre here, taking charge in September when the house now under construction is due to open.

Choice of Pierong was made by Robert Bender, northwest zone chief for the Fox interests and located in Seattle where he manages the Fox house.

Suit for Overplays

Los Angeles, Feb. 24.

Pathe Exchange is following the suit of UA and Fox in bringing to court a Balboa Beach exhib with copyright infringement for showing pictures on days other than assigned.

Pathe cites "This Thing Called Love," "The Awful Truth," and four newsreels as having been shown extra days at the Ritz theatre, Balboa, last March. Damages asked, $250.

FRANKLIN AND HUGHES GO INTO S. W.

Hollywood, Feb. 24.

Concentrating on the southwestern territory, Hughes-Franklin has opened negotiations through Texas and New Mexico for the acquisition of new houses. In Albuquerque, N. M., H-F has a deal on to build but is waiting to see what Paramount will do in that town, with one Publix house, the Mission, already there, and three small indie stands.

H-F deals already closed in New Mexico include the Princess and El Capitan at Roswell and the Cavern, Carlsbad. At Iness, Tex., the new firm has acquired the Grant.

Meanwhile H-F is fortifying itself locally and in nearby spots, having taken over the Riviera, Melrose and Rimpau in town; the Redlands, Redlands; Lago, Watts and the Orange, Orange.

Other Acquisitions

Three houses in Billings, Mont., and the Benton, Kansas City, are other new acquisitions. The K. C. house was formerly a Fox-West Coast stand and now gives H-F eight representative houses in that town.

Most recent H-F negotiations are with the Pacific National chain for three local neighborhooders and another in Long Beach. This deal is expected to be closed soon.

Opening of the Vine Street, renamed the Mirror, is set for March 6. Among the features of the redecorated house will be a mirrored marquee with the entire lobby carrying out the same effect.

Lifting Receiverships

Reading, Pa., Feb. 24.

Creditors and those representing the preferred stockholders of the Chamberlain Amusement Enterprises, Inc., have held a conference with a view to getting the company out of its receivership. Under the management of S. L. Bribbin, Shamokin banker and lawyer, the company is now operating at a profit. Additional capital outlay is required, if the company is to be refinanced, however.

No decision reached so far.

Museum's Free Films For Kids on Saturday

Chicago, Feb. 24.

A series of 10 free pictures is to be given for Chicago school kids each Saturday at the Field Museum. Chicago and Cook County are supplying funds for the venture.

Pictures cover historical subjects, industrial projects and like kindred ideas. First film for release next Saturday is titled "Washington Becomes a President." Another is titled "Stickleback the Hedgehog."

Film Names on Stage

Rochester, N. Y., Feb. 24.

Capitol, indie picture house here, is attempting to book past and present film names as stage attractions in addition to talkers. Policy started with Anita Stewart and Olive Borden playing a half each last week.

Abe Feinberg is booking from New York.

WB IN DOWLER'S LEGIT, TO BUCK PARAMOUNT

Chicago, Feb. 24.

Warner pictures, locked out of Chattanooga, due to the control of that burg by Publix, will invade the city April 6, going into the former legit Bijou.

House is owned by Frank Dowler, of the Reliance Amusement Co. Deal means an inside money tie-up between Warners and Dowler, it is understood. Also reported that Warner will build another theatre in that town, with Dowler scheduled as operating head.

Carroll's Acoustics

Announcement states that the new Earl Carroll (legit) theatre in New York, will be equipped by the Berliner Acoustics System.

George Keister, the architect, specified the Berliner equipment.

When in Los Angeles Patronize the

ASSISTANCE LEAGUE

Moviedom's Noble Charity

Headquartered at

5604 DeLongpre Avenue, Los Angeles

Lunch in the Cosy Tea Room
(Where Picture Stars Wait on You)

and do not fail to visit
THE NOVELTY THRIFT SHOPPE

93rd CONSECUTIVE WEEK
JOSEPH GRIFFIN
IRISH-AMERICAN TENOR
Direction MAX TURNER, WILLIAM MORRIS OFFICE
Publix-Balaban & Katz Theatres, Chicago, Ill.

"DRACULA"

ADAPTATION, CONTINUITY and DIALOGUE by

GARRETT FORT

NOW IN 4th WEEK AT FOX, PHILADELPHIA
BOBBY ROLLINS
Personal Direction, JOHN T. DALY and MARK MURPHY, 223 W. 46th St., New York. Phone CHic. 4-5149.

ENGLAND'S REPRESENTATIVE COMEDIANS
DAVE and JOE O'GORMAN
SUCCESSFULLY PLAYING PUBLIX CIRCUIT
American Representative, WM. MORRIS AGENCY

WE'RE BACK AGAIN
HARRINGTON SISTERS
THIS WEEK (FEB. 20), PARAMOUNT, NEW YORK

TITAN NAMES THAT

NONE GREATER IN THE ARENA

LIGHT THE WORLD!

A OF SHOW BUSINESS TODAY!

'Horn' on Road for Erlanger-Publix and Shuberts at $1.50

Metro's "Trader Horn" animal picture, now started as a $.50 road show, will play away from Broadway the legit houses of both the Erlanger and Shubert offices.

So far the dates laid out include Detroit and Philadelphia, where the picture opened Sunday (22) in Shubert houses; March 1, St. Louis (Shubert-Rialto), and Boston (Shubert's Majestic); March 2, Atlanta, Atlanta theatre (Erlanger); March 8, Washington (National-Erlanger); Cincinnati (Grand-Erlanger); Buffalo (Shubert-Teck) and also the Davidson, Milwaukee.

Besides which the picture will play in eight Publix houses on a twice daily basis. These towns are Portland, Ore., New Haven, Minneapolis, Des Moines, Omaha, Denver, Kansas City and Dallas. "Horn" also goes into Salt Lake City and New Orleans for $1.50.

National Theatre Supply Co. has been awarded the contract for decorating, furnishing and equipping the new $1,000,000 Fox theatre now under construction here.

Empty Front Seats Worry Coast Houses

Hollywood, Feb. 24.

With many of the local theatres scaled from 10 to 25 cents more for seats in the rear of the house, pricing them on a par with loges, an influencing change on theatre construction nationally is foreseen locally.

Almost the entire half of the downstair capacities, from the middle of the house to the rear, is thus higher priced, and usually filled up, to the degree that the front rows are almost totally devoid of patronage, evidences that theatre construction will have to undergo some radical change.

It may mean the complete sacrifice of the front space, so as to save even on the cost of the chairs, or it will necessitate deeper stages so as to bring the screen sufficiently far back so as to insure optical comfort for front row patronage.

Legit Mgr. at Globe

In an RKO managerial change in its Broadway houses Lawrence Grieb moves over from the Globe to replace F. Macomber at the Mayfair, New York.

Leo Flynn, vet legit house and company manager, goes into the Globe.

Those Who Have

Chicago, Feb. 24.

Dick Beck, manager of the Castle theatre, won a three-week all-expenses-paid trip for himself and his wife to Tampa, Florida, by being top man in the "Evening American's" indoor golf tournament. His father is a millionaire.

BRIN IN TIGHT SPOT IN MILWAUKEE FIGHT

Milwaukee, Feb. 24.

A fight is being waged between independents and chain theatres with L. K. Brin, downtown indie, planning legal redress to prevent the opposition from freezing him out through the tewing up of all of the leading product.

While Brin sits empty-handed the Fox-Midwesco houses, Wisconsin and Strand, and Universal's Alhambra have films piling around their ears. United Artists is cooperating with Brin and he plays the U. A. releases day and date in both of his local theatres.

Legislation

1% Tax Bill in W. Va.

Charleston, W. Va., Feb. 24.

West Virginia would exact a tax of 1% of the gross income of every person operating amusements, under the provisions of a bill in the House.

A tax upon various public utilities is also provided.

Northwest's Defense Campaign

Minneapolis, Feb. 24.

When the Northwest Allied theatres' unit holds its annual meeting here next week, campaign plans will be mapped out to fight measures now pending in the Minnesota and North and South Dakota state legislatures providing for 10% admission taxes.

Officials of the organization claim that passage of the bills would force hundreds of theatres throughout the Northwest to close.

Kans. Kills Sunday Repeal

Topeka, Feb. 24.

Lower house of the Kansas legislature after making repeal of the Sunday Labor law, proceeded to sit upon said bill and quash it by a vote of 86 to 29.

This was against all reports of lobby by the Kansas M. P. T. O. A., which had claimed 58 votes pledged and a majority of 70% on final passage.

Two other bills are now in committee in the lower house, one of which is said to "have a chance"—maybe fat. This one makes exceptions in the present Sunday labor law, allowing theatres to be operated on Sunday if the owners are of such faiths, as do not recognize Sunday as their Sabbath. It is expected, however, that an amendment will be tacked on this bill making it necessary for such theatre owners to close when his particular day for observance comes along—if ever.

Everybody Forgot?

New Haven, Feb. 24.

When the Sunday law repeal bill came up for a hearing before the legislative committee, no one appeared to promote it. Bill consequently passed away.

Around 20 theatre mgrs. were present, to fight against the repeal, but none was called on to say anything.

Pass-Stop Bill

Dallas, Feb. 24.

Rep. B. J. Forbes, a preacher who "hasn't seen a motion picture in the past 20 years," is pushing a bill introduced in the state legislature to prevent solons from accepting season passes to theatres.

This mild form of lobbying has been practiced extensively in this section.

F-WC's New Houses

Los Angeles, Feb. 24.

Fox-West Coast is adding to its circuit in the Rocky Mountain division, planning new houses in Longmont and Sterling, Col., and in Sheridan, Wyo.

Rick Rickettson, division manager from Denver, is here conferring with execs and will return to the Rocky Mountain territory by the end of the week.

WILBY TAKES 4 HOUSES FROM PUBLIX IN ALA.

Birmingham, Feb. 24.

Publix disposed of its three theatres at Montgomery, Ala., to R. B. Wilby, of Atlanta, who will operate them. Ritz at Anniston included in transfer.

Wilby also operates the Rialto, Birmingham, 2d run. Change in effect March 1.

PATHE SHORTS FOR F-WC

Los Angeles, Feb. 24.

Probably the last product deal of major importance for the balance of the season (1930-'31) with Fox-West Coast, has been closed by local Pathe division headquarters.

It entails booking of all Pathe shorts product up to next fall.

Foremost Film Writers and Dialogicians

Six Top Money Directors for 1930 and William Slavens Grover McNUTT-JONES *Wrote for FOUR of Them*

HORACE JACKSON WRITING FOR PATHE

RALPH SPENCE R-K-O

CYRUS WOOD "CUCKOOS"

JOSEPH JACKSON WRITER Under Contract to Warner Bros.

JACK POWELL

ORIGINATOR OF

"JAZZ IN A KITCHENETTE"

NOW APPEARING (WEEK FEB. 20)

CAPITOL THEATRE

NEW YORK CITY

Personal Management

MARK J. LEDDY

[LEDDY & SMITH]

"RED" DONOHUE AND UNO

Assisted by ALMA WHEELER

NOW FEATURED in "BLUE BOOK BLUES"

CHICAGO THEATRE, CHICAGO, WEEK FEB. 20

The One and Only Act of Its Kind in Show Business

Direction JERRY CARGILL

WASHINGTON "POST" says: "Red Donohue and Pal stages hilarious doings with a clever mule, who is very much alive and kicking. This act has originality. Certainly I have never seen anything like it."

TWO WHITE FLASHES

NOW APPEARING at the CAPITOL, NEW YORK (WEEK FEB. 20) With "ROLLING ALONG" UNIT

Direction LEDDY & SMITH

ANGELO ARMENTO KADER VIC PARKS

THE THREE DYNAMOS

WITH "CUPID'S CARNIVAL"—A PUBLIX UNIT

THIS WEEK (FEB. 20), PARAMOUNT, NEW YORK

Thanks to Harry Santley, WM. MORRIS OFFICE

TECHNICOLOR

CREATES NEW AUDIENCES . .

There are still many millions of people in the United States who seldom attend motion pictures—a vast potential audience estimated at 20,000,000. The patronage of these people must be secured if grosses are to grow. Mediocre film entertainment will not win this patronage. Technicolor will attract these people and at the same time, help to satisfy the present patronage. Color is still news. It commands attention and interest because it is off the beaten track. It is the most exploitable of sales arguments. And color appeals to *everybody*.

THEATRE MANAGERS FAVOR COLOR. Motion picture audiences like color. Data procured from hundreds of theatres which have featured Technicolor pictures establishes this fact beyond peradventure. Theatre managers are also enthusiastic for Technicolor, especially as exemplified in the recent hits. Big "Whoopee" grosses and repeat engagement grosses all over the country prove that outstanding productions in Technicolor will draw the business, depression or no depression.

RECENT IMPROVEMENTS IN TECHNICOLOR. A new Technicolor camera lens has been developed which gives sharper definition upon the screen; also a special method of processing the sound track which gives Technicolor pictures outstanding sound reproduction.

TECHNICOLOR NEEDS GOOD STORIES TO FUNCTION 100% Technicolor cannot make good entertainment out of a weak story, a badly cast picture or poor direction. Nothing ever has made a hit out of such material. But a good story, reasonably well cast and directed, will be vastly improved by Technicolor. Employed intelligently, Technicolor gives that additional class to productions which distinguishes the smashing box-office hit from the also-ran.

THE PRIVATE LIFE OF AN M-G-M SHORT SUBJECT!

Hal Roach's spotlight stealers! The funniest pair in picturedom — they're better than ever, and when they're on the bill *watch the gross grow!* "Laurel-Hardy Murder Case," "Another Fine Mess," "Be Big"—they're all great!

It's interesting to watch an M-G-M short subject in action! Very often the little fellows on the bill wallop the big fellows on the bill. Read the news clipping following and you'll get the idea.

LAUREL-HARDY for Instance—*NEWS ITEM FROM DES MOINES TRIBUNE, FEB. 2, 1931*
"Messrs. Stanley Laurel and Oliver Hardy, slapstick comedians de luxe, appearing in their farce 'The Laurel-Hardy Murder Case' 'steal' the program at the Des Moines Theatre from ————(*not an M-G-M feature*)————billed as the feature attraction."

"THERE'S A CHARLIE CHASE COMEDY DOWN THE STREET— *I prescribe that!"*

TALKIES added 100% to Charlie Chase's drawing power! His experience as a stage comedian, singer and dancer gave him an edge. Charlie Chase Comedies play the Capitol, N. Y., and other De Luxe houses regularly.

THEY'VE GOT THE PRICE OF ADMISSION *(but it takes an "Our Gang" comedy to make 'em spend!)*

NEW FACES — NEW IDEAS make "Our Gang" Comedies better than ever! There's a vast kid audience in America that's having a tough time picking its entertainment since talkies came in! Put an "Our Gang" comedy on your program and you'll bring that "added audience" into your house.

"Helping Grandma" played on $2 programs in Washington and Boston. "Teacher's Pet" and "School's Out" are typical of the Gang Gold-Getters!

THERE ARE DOGS —AND DOGS!

M-G-M, as usual, introduces the new idea in showmanship and gives it every facility of studio and resource accorded a feature picture. The nation, literally, is going to the (M-G-M) dogs! That means exhibitors know what their public wants.

Every "DOGVILLE" COMEDY has played on a $2 Broadway program—
Including
"Hot Dog"
"College Hounds"
"Dogway Melody"
"So Quiet on the Canine Front"
"Who Killed Rover?"

"THAT'S FOR NOTHING, GRANDMA!" *The old order needs a jolt sometimes.*

Showmanship consists in setting new dishes before the public. Hal Roach's **"THE BOY FRIENDS"** is the answer to the public's demand for something new and diverting in the short comedy field. A flock of good looking and talented young folks in hilarious pictures. They're making a hit!

A GOOD GUY WITH BAD MANNERS *is just like a good theatre with inferior shorts!*

A poor short subject spoils a whole show and degrades a theatre. M-G-M knows shorts need the same care and quality as features.

M-G-M's COLORTONE REVUES
They go on $2 programs because they're great entertainments into which M-G-M has put the resources, casts and genius of its own studio.

BURTON HOLMES M-G-M Travel Shorts are the De Luxe Travel Talkies—

FLIP THE FROG—a cartoon comedy with more imagination, more production value, more showmanship!

METRO-GOLDWYN-MAYER

Showmen of the Shorts

Skouras' Theatre Rule May Set New Precedents in Theatre Operation

Precedents are expected to be established during the next six months which will put big circuit theatre operation in the U. S. on an entirely different scale. Dictation over every managerial detail from the home office now looks generally certain for dissolution. A segregation of the box office country, with an individual and his own force in authority over each jurisdiction, is shaping up as the most drastic change in the new platform.

The Skouras Brothers, particularly Spyros, are admitted the test principals in this new form of theatre direction. Their success in such roles, it is predicted, will establish new angles in present home office rule.

Aside from Publix, itself, where the Skourases are the last word over what will roughly amount to 25% of Publix theatre holdings in the U. S., the outlook takes in the entire industry.

Too Much Single-handed

Failures in film box offices which have been passed from pillar to post, are finally settling themselves at the door of contact. Inability of a single ruler to meet the multitudinous needs and changes in a great national property is the latest slant.

If the Skourases, as big time theatre men, prove that an area small enough for them to cover personally and know and discern the ways for meeting the needs of every house under their own banner, is the right procedure, then, it is predicted by students of the theatre, true independence will return to the box office.

25 MORE N. W. HOUSES IN UA CIRCUIT PLANS

Hollywood, Feb. 24.

Plans for further extension of the United Artists' circuit include acquisition or construction of at least 25 houses in California, Oregon and Washington during this year.

The anti-Fox West Coast feeling still on, the spots are all to be in cities now serviced by WB, but in no case will UA stands be started in towns now having Warner houses.

Entente cordial between CA and Warners is due to present contractual agreements in which the latter will show UA product.

Among the recent buys are sites in Sacramento (in addition to a recently acquired house), Oakland, Portland and Seattle.

50% Cut in Passes

Complimentary admissions on the Fox eastern circuit declined from 40,000 free passes to 26,474 for four weeks ending Jan. 25, according to a survey recently compiled. The decrease in free admissions amounts to 14,061, or almost 50%.

The biggest decline was in the New Jersey division. It averaged over a 50% decrease while Brooklyn rated second.

Midwesco and the Chicago divisions are not included.

1,066 Houses in Texas, 851 Indies; 233 Closed, While 353 Not Wired

Dallas, Feb. 24.

Compilation by Don Douglas, of Dallas Film Board, indicates there are 1,066 picture houses in Texas, 851 of them indie and 109 chain operated.

Among indie owned are Hodge, 10; Robb & Rowley, 38; Korn, 15; Hall, 14; Baker, 6; Griffith, 17; Cole, 9, and Fralg, 10.

Fifty-seven houses closed since last June, with total of 233 houses dark since sound invasion. Most of these stands in towns of the 1,000 pop class.

Douglas reveals there are still 353 unwired houses in state, relying solely on silents, mostly westerns.

WB Gives Self Break

Chicago, Feb. 24.

Warner Brothers brought a new idea into town when it presented "Mother's Cry," day and date at the loop Orpheum and the neighborhood Avalon.

Loop carries a 14-day protection period of their A-prerelease houses, but Warners removed that condition for its own showing.

RKO Theatres Trying Trans-Lux Projecting Machines—Testing Films Before General Release

Chicago, Feb. 24.

Two important points are reported coming up during the RKO divisional managers' meeting here last week. They were the intended use of Trans-Lux projecting machines, and the intent by RKO to test newly released pictures in four or five of its houses, for audience reaction, before generally sending them over the circuit.

Billing and still pictures of vaudeville acts received sharp attention. Newer dated matter and photos were urged. One act is said to have sent in billing matter and photographs relating to a period of 15 years ago in vaudeville. This act's route was held up until it furnished the press department with more modern publicity material.

Tested "Last Parade"

The audience testing is said to have started with Columbia's "Last Parade." That underworlder was sent by RKO into one of its Providence's theatres, very quietly, and then noted. Reports from that city were quite favorable. "Variety" reported the gross of "Last Parade" on its opening day beat "Cimarron's," although "Cimarron" ran ahead of it on the week.

Securing the test of the four or five houses on a new picture, RKO believes, will give it a better exploitation line for the remainder of the time.

Trans-Lux has a projector operated from the rear of the screen, on the stage. It requires no human operators. The machine can be set and runs automatically, for adjustment and otherwise. It is also claimed that with Trans-Lux operation of its picture projector, the theatre does not have to be darkened or dimmed, although this may be optional with the management.

RKO is reported experimenting with Trans-Lux at the Keith Memorial theatre in Boston, where the equipment is being installed.

Trans-Lux will use its own projector in the 25 small house grinds it has in view as a circuit, previously reported.

George ANDRÉ & Co.

30 Weeks With R-K-O
Now With Publix Till June 10
Paris July 10

ANOTHER TRIUMPH

NOW READY

RCA Photophone, Inc., introduces a completely

A. C. OPERATED

sound reproducing equipment for theatres of 1000 seats or under.

DESIGNED FOR THE SMALLER THEATRE

Simplified operation . . . Built for small projection booths . . . Installation and maintenance costs reduced . . . New loud speaker and directional baffle designed for limited area behind screen . . . Latest refinements in recording make possible the faithful reproduction of sound range never attained before . . . An engineering triumph that places the small theatre on a par with the super de luxe house. Rapid and expert service from conveniently located service stations. Three year deferred payment plan reduces weekly cost of Standard Size Equipment to $34.88, including rental, service, insurance and carrying charges. Exhibitors are especially invited to inspect this new equipment at No. 411 Fifth Avenue.

NO BATTERIES! • • • NO MOTOR GENERATORS!

$2500 CASH

3 YEARS TO PAY IF DESIRED

PRICES OF SUPER AND LARGE SIZE REPRODUCING UNITS HAVE BEEN LOWERED

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USE THIS COUPON
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411 Fifth Ave., New York City.
Gentlemen: Please send full particulars of the
Standard Size Large Size Super Size
Manager
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RICHARD
BARTHELMESS
turns racketeer in a great gangster story
"The Finger Points"

DOROTHY MACKAILL
in "Party Husband"
is better than "Office Wife"

JOE E. BROWN
will be seen as a roaming romeo in
"Broadminded"

MARILYN MILLER
will make comedy-dramas for First National exclusively

DOUG.
FAIRBANKS, JR.
plays a war hero in the great story
"Chances"

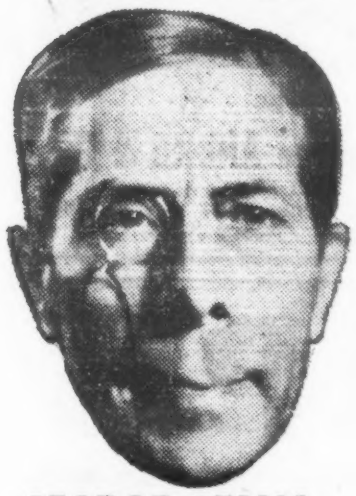
CONSTANCE BENNETT
is in the 1930-31 program with
Jackdaws Strut *(temp. title)*

JOHN BARRYMORE
is greater than ever in
"Svengali"

ONA MUNSON
makes her debut in
"The Hot Heiress"

Taken on its FACE VALUE alone— WARNER BROS. FIRST NATIONAL PRODUCT IS GUARANTEED

DAVID
MANNERS
will support George Arliss in
"The Millionaire"



GEORGE ARLISS
gives his greatest performance in
"The Millionaire"

BARBARA **STANWYCK**
is the talk of the trade—since
"Illicit"

BEN LYON
scores in
"The Hot Heiress"

CHARLES
BUTTERWORTH
adds a thousand laughs to
"Illicit"

LORETTA YOUNG
the fastest rising star on the screen in
"Big Business Girl"

FRANK FAY
and seven glorious girls in
"God's Gift To Women"

JOAN BLONDELL
scores big in
"My Past"

WALTER
HUSTON
will make another big hit for First National

WINNIE LIGHTNER
is the talk of the trade in
"Sit Tight"

MARIAN MARSH
watch this girl as Trilby in
"Svengali"
with John Barrymore

EDW. G. ROBINSON
will make "The Idol" as big a draw as
"Little Caesar"

DOLORES COSTELLO
answers the call of millions and returns to the screen

BEBE DANIELS
is sensational in "My Past" but wait till you see her in
"Woman of the World"

Facts!

A MESSAGE FROM AUSTRALIA'S MOST OUTSTANDING SHOWMAN

STUART DOYLE

WHO CONTROLS THE FOLLOWING THEATRES!

The Greatest Money-Getter the Sydney State ever Screened!

"YOUNG WOODLEY" has been responsible for MORE PEOPLE GOING THROUGH THE STATE THEATRE on Saturday, Monday and Tuesday of this week THAN EVER BEFORE SINCE THE THEATRE'S OPENING -- and this in the face of one of the worst periods of the Depression.

"YOUNG WOODLEY" is a glowing example of the heights to which British Production has risen; and Union Theatres Ltd. confidently look forward to many more productions of the calibre of "YOUNG WOODLEY" from British International Studios for it's theatres in 1931.

Stuart Doyle

"YOUNG WOODLEY"

B/P

B.I.P PICTURES BOOKED ON MERIT TO HOYT'S & UNION THEATRE CIRCUITS

"ATLANTIC"
"LOOSE ENDS"
"THE 'W' PLAN"
"YOUNG WOODLEY"
"MURDER"
"YELLOW MASK"
"NIGHT BIRDS"
"ALMOST A HONEYMOON"
"THE MIDDLE WATCH"
"THE MAN FROM CHICAGO"
"THE LOVE HABIT"
"HOW HE LIED TO HER HUSBAND"
"CAPE FORLORN"
"THE SKIN GAME"

SYDNEY (New South Wales)
- CAPITOL
- STATE
- LYCEUM
- HAYMARKET
- ST. JAMES (LEGITIMATE)
- LYRIC
- CRYSTAL PALACE
- EMPRESS
- OLYMPIA
- UNION DE LUXE (MARRICKVILLE)
- UNION DE LUXE (ASHFIELD)

NEWCASTLE and District
- STRAND (NEWCASTLE)
- ROYAL (NEWCASTLE)
- LYRIC (NEWCASTLE)
- STAR (MEREWETHER)
- NEW PALACE (WEST MAITLAND)
- NEW PRINCESS (EAST MAITLAND)
- ROYAL (KURRI KURRI)
- KING'S (KURRI KURRI)
- EMPIRE (CESSNOCK)
- REGENT (CESSNOCK)
- STRAND (CESSNOCK)
- STAR (CESSNOCK)

BATHURST (N. S. W.)
- NEW BURLINGTON

SOUTH COAST (N. S. W.)
- CROWN (WOLLONGONG)
- TOWN HALL (WOLLONGONG)
- ROYAL (BULLI)
- KINGS (THIRROUL)
- STRAND (CORRIMAL)

BRISBANE (Queensland)
- WINTERGARDEN
- TIVOLI
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Mysterious Slugging of 2 Mgrs. of State-Lake, Chi; No Explanation

Chicago, Feb. 24.

No explanation is known of the mysterious slugging of Will Singer first, some weeks ago, and more latterly Lou Weil, both managers at the time of the RKO State-Lake theatre here. At the RKO convention last week the statement was made the matter had been gone into and there would be no repetition.

Dave Levin is now the State-Lake's house manager. He was called in from the road to take the post. On his staff is understood to be an Al Capone henchman. Singer was sent to manage an RKO house in Milwaukee, following the attack upon him, and Weil is recovering from his injuries.

Both assaults occurred near the theatre, with the unknowns escaping each time. Messrs. Singer and Weil are inoffensive persons, well liked generally and both capable theatre men, making the attacks still stranger. Singer is a brother of Mort Singer, RKO exec in this city. Mort is now on the coast attending to labor matters for the circuit. Weil's brother, Ike, is a powerful local politician with many interests.

Whether the attacks were personal and coincidental through the men being the State-Lake manager has not been determined. Other causes are merely surmises. The theatre is at peace with all of its union men. Neither Singer nor Weil is of the calibre that mixes with the wrong people which might draw trouble.

Levin is in the house for two weeks, as temporary manager.

ANSWER ACT DEMAND IN SO. WEST BY AUTO

Los Angeles, Feb. 24.

In an attempt to cash in on stage demands from Arizona and Texas, Robert Meiklejohn, local booker, has organized a five act bill which is traveling through the southwest in automobiles.

Meiklejohn has booked a number of the Publix houses starting at Phoenix, Ariz., and has five weeks placed to follow. Bill consists of Ferol and Gray, Blaney and Woods, Jack Cook Co., Spencer and Williams Trio, and Four Bell Thaziers. Meiklejohn is in advance.

Outfit travels in four cars and two trucks. None of the jumps are over 100 miles.

Vaude Bookers Make Sudden Grab for Acros

Acrobats are in demand again around the booking offices. Suddenly realizing that many of the circuses will start opening in the next few weeks, the vaude bookers are out to make a last grab.

Gymnasts of every description have been complaining all winter about the lack of bookings in vaude.

Jury Convicts Youth Of Theatre Holdup

Sioux City, Ia., Feb. 24.

Johnny Arensdorf, 20, who figured in the $2,800 holdup of the Orpheum theatre last September, was convicted last week by a jury and faces a maximum term of five years in the state prison.

Arensdorf, after his arrest, attempted to involve Manager Gross of the Orpheum by charging that the holdup was framed and that Gross and he split on the take. Gross was arrested and held in custody for a few hours until police became convinced of the untruthfulness of the charge. Arensdorf repeated this story while testifying in his own behalf and his attorney offered to enter a plea of guilty to conspiracy to embezzle, as further corroboration of the lad's alibi.

San Diego's Vaude

San Diego, Feb. 24.

A six-act full week vaude policy is due to go into the Savoy playing dramatic stock.

Meikeljohn & Dunn will book.

STROUD TWINS OUT; DIDN'T CUT DIRT

Stroud Twins' RKO bookings at the 86th Street this last half (25) and next week in Yonkers and Paterson were canceled by the booking office, following their failure at the Fordham Monday night to cut material as ordered.

Strouds say they have been using the disputed matter for several seasons without meeting objections and that the Fordham incident was an oversight. They continued yesterday (Tuesday) at the Fordham with the alleged dirt out, but are not opening today (25) at the 86th.

Ann Suter Back on RKO, Must Pay Commish

Ann Suter's effort to have commissions on RKO bookings withheld from her authorized agent, Frank Donnelly, was denied by the booking office Monday. Under the decision, Donnelly is held entitled to the regular agency commission on bookings for which he served as Miss Suter's representative.

Starting in Youngstown next week (28), Miss Suter's Donnelly-booked time amounts to seven weeks. Commission totals around $270. At conclusion of these bookings, the release issued to Miss Suter by Donnelly becomes effective, whereupon the single can change agents.

Miss Suter has been the center of much of the RKO dirt agitation recently. Following her now well-known cancellation in Cincinnati for using an alleged offensive and previously censored song, Miss Suter placed the blame on the RKO house manager in that city for asking her to use the song, and on her agent, Donnelly, for alleged failure to inform her of the office material cuts ordered.

Too Close, Tho Across the Bridge from Each Other

The Rooneys, Sr. and Jr., were replaced as headliners for the opening Saturday (21) of Loew's new vaudfilmer, the Triboro, in Astoria, L. I. Mitchell and Durant replaced.

Loew bookers discovered at the last minute that the Rooneys had played Proctor's 58th Street recently and they figured that both houses draw their patronage from the same districts, although the theatres are on opposite sides of the 59th street bridge.

The new Loew house is a 3,800-seater, playing a five-act show on a split.

Teddy Walters Now "Polly" and Goes Pictures

Hollywood, Feb. 28.

Teddy Walters, whom Eddie Cantor used in a bit for his three weeks at the Palace, New York, recently, is being brought out here by Warners under contract. She has been given the billing of Polly Walters.

Warners is explointing the 19-year-old as Cantor's former vaude partner, which is okay by the comedian.

5 New Vaude Spots

Chicago, Feb. 24.

Five more neighborhood houses return to stage shows, bringing the total of occasional vaude houses to 14 locally. Theatres coming in are the Peoples, Ritz, Atlantic, American and Circle.

American, west side, former Western Vaude showing spot, on its return to vaude after three years, played to consistent hold-out business.

Acts for Louisville

Louisville, Feb. 24.

Rialto theatre will shortly instal RKO vaude in addition to pictures. The owner, Fred J. Dolle, applied to that circuit last week for stage shows.

Dolle also owns the RKO-booked Lyric, Indianapolis.

BOB HOPE

Asks if you are interested in knowing where he is playing this week to please read his announcement on page 38.

Booked Solid RKO
Direction, LEE STEWART

1-DAY INTACTS FOR B'KLYN-N. Y. INDIES

Supplying intact vaude shows for indie houses in New York and Brooklyn, playing on the one day plan, is being tried by Willie Green, booker. Where houses have dropped orchestras a five-piece orchestra is also booked for one or two days.

Three Brooklyn houses, the Ritz, Park and Berkshire, have started a one-day booking plan through Green, the vaude units alternating at those theatres. It's about the first time in two years that any kind of vaude has been in these houses.

Sioux City B. O. Robber Convicted of Larceny

Sioux City, Feb. 24.

Guilty of larcency was the verdict against Johnny Arensdort, local, 20, tried on a charge of robbery in connection with the $2,800 Orpheum theatre holdup of last September.

Arensdorf's attempt to involve Mickey Gross, manager of the Orpheum, in the holdup, was a complete failure.

Walters, Booker

Chicago, Feb. 24.

Harry Walters gets the job as the Great States booker, vacated by Sol Bragin, who went east.

Mike Ouger steps into Walters' former post.

Milton Berger in N. Y.

Milton Berger, Chicago vaude agent and brother of Willie Berger, RKO western booker, just moved to New York, has come east to continue his agency biz.

Milton is hooking in with Harry Fitzgerald.

Girl Trouble

By Joe Laurie, Jr.

Well, Frankie, here we are with the new material the agents told us to get. And now what? He gave us pretty good stuff. Of course, we had to put it over, but it's getting good laughs.

Yes, I know that, but this is the third house they got us showin' our stuff. What's gonna happen?

What can we do when the guys in the office don't get to see us?

I think they're stallin'. They got us playin' around for coffee and cake money, and Meyer, our agent, says "I'm sorry, fellers, but the bookers went away for the week end and couldn't get to see you."

Alright, then we took three more days and he comes around with a story about it rainin' all the time and the booker that he had all set to catch us had a cold and was afraid to go out.

Yeh, then we had to beg 'em for these three days at a cut of our cut salary and here it's the last night and we ain't heard a word except that Meyer, our agent, may be up with one of the bookers to get us. Did he say he was gonna make it tonight when you called him up?

Yeh, he said he'd surely catch us and for us not to worry. Maybe he was out there tonight and he's waitin' until the last act is over. I hope somebody was out there tonight 'cause I think we did fine considerin' the amount of people that were out there.

We did the best on the bill. I watched all the acts and they hardly got a wrinkle. That first act was tellin' me that they got a route of 20 weeks.

What? That lousy act got a route? Well, they know something.

Listen, we ain't got nothin' to worry about with our act. It's all broke in now and all it needs is work. We're just ripe for a route.

Was that someone knockin' at the door?

Come in.

The Agent Drops In

Hello, Meyer, I thought you were out there tonight. Take that towel offen the chair, Ernie, so Meyer can sit down. How'd you like it?

I think you boys did fine considering the small house and the bad act you're following.

Did you have anybody from the office with you to catch us?

No, you see the reports on the act from the other houses you played were lousy. This is strictly confidential, so I figured I better take a peek at you before I brought anybody up, there is no use anybody catching you until you're ready.

What do you mean not ready? We took this date just to show it didn't we? The act is perfect, I tell you; all it needs is work. And so for those reports—well, those managers came back in our room and complimented us. Can you imagine those double crossers?

I think you've got the makings of a good act, but I want you all set before I bring up the big boss. There's no use spoiling a chance for a route by rushing things.

What do you mean rushing things? We've been breakin' in for four weeks. We did everything you told us, got new material and went in hock for it. Then you looked it over and said to smooth it out, so we took that Mountain Time for a week, traveling on a bus, playing 2,000 feet above sea level. Say, we are sweethearts of the mountains. And now we come in to show it and get a yes or no on it, an you tell us not to be in a hurry.

All I can do is to work with you fellows until you got the act I can sell, then we can all make money.

What's the matter with the act? It's going over alright.

Needs a Femme

It's alright, but I think I have an idea that will make it a knockout. You boys ought to put a girl in it. These days they want youth, pep and ginger. Now if you put a swell looking gal in the act and have her dress classy and do a few steps and sing a song or something it will make your hoke stand out so much better. Maybe get yourselves a swell drop. You know, kind of dress it up with a swell background.

You mean make a three-act out of it? This is a swell time to tell us.

The stuff you got you still can use. All you need is a looker that can sing and dance and maybe do a little straight for you boys. Put her on a salary. Get a kid that's got some of her own costumes. Don't get a cluck, but a kid with a swell pair of gams.

I work with the wife, and they tell me to do a two-man act. I get a guy, and now they tell me to put a woman in again. How about Aggie goin' in the act? She's a good performer.

She's a little too old, Frankie. Get a swell girl. Young.

Meyer, you're sure puttin' me in a spot. If I go back and tell Aggie we're gonna put a gal in the act I stand a great chance of being knocked for a goal.

What are you gonna do? You got to make the livin', so you gotta be the boss. You gotta support her. To do that you gotta work, and to work you gotta put a girl in the act.

You don't know Aggie. She's dumber than a pug dog when she wants to be.

Secret

It's up to you boys to figure it out. All I can say is I think it will improve your act 100%, and it will make it much easier to book. Drop into the office tomorrow and we'll talk it over. Goodnight, boys.

Come to think it over, I think a swell-lookin' dame in the act would help it a lot. And just as Meyer sez, it'll be easier to book if we can get a dame that the bookers like. There must be some secret how some of these acts get work.

You talk that way because you're a single guy, Ernie. Take it from me, you're monkeying with dynamite when you start puttin' dames in an act. They make a lotta trouble.

No gal is gonna make trouble between us, pal. We'll just give her a salary and we'll make up right now that it's gonna be strictly business. No carryin' grips and no after-theatre lunch.

I heard them resolutions before. Well, I'm gonna get a coupla good shots under my belt before I go home and spring the news on Aggie.

Goodnight, Ernie, and wish me a lotta luck; I'll need it.

CHICK YORK EXPECTS TO WRITE MATERIAL

Hollywood, Feb. 24.

Chick York, of York and King, winding up in an RKO tour, says this is the last American tour for the team.

After completing English appearances, York says he will team with Billy House on writing comedy material with picture objectives.

LOEW PLACEMENTS

Jay C. Flippen, Harry Delmar's Revue, and the 14 Bricktops all open in Greater New York for Loew the week of March 7.

After Playing Pardo's Act for 3 Years RKO Finds Fault with It

Eddie Pardo's two remaining contracted RKO weeks, currently at the Albee, Brooklyn, and next week (28) at the Hippodrome, New York, were canceled Saturday morning (21) upon his return from Troy, N. Y. Reported reason was a sudden objection by the booking office to material in an act RKO has been playing for the last three seasons.

Agitation over supposed stage dirt in vaude and an incident during Pardo's Troy engagement were said to have brought it on.

Pardo called on the RKO booking head, Charlie Freeman, after receiving notice of the cancellation. He had arrived that morning, prepared to open the same day, as per contract, in Brooklyn, and was notified shortly after reaching New York.

At the booking office Pardo was advised to "do a new act." He was reported to have asked how the circuit could expect him to "do a new act" on such short notice, with the answer RKO was not interested in his present turn.

Pardo has played all the RKO theatres with the same act, including the two which were taken from him Saturday.

No Pay-Off

The booking office, from accounts, made no mention of settling with Pardo for the two canceled weeks, despite existence of contracts, three people in the turn, and that it knew the type of turn it was buying when booking it. Whether Pardo would attempt to collect the two weeks' salary through his agent, Max Gordon, was not stated.

Gordon is the non-salaried RKO "show doctor."

After three years, the first known formal complaint against Pardo's material was sent to New York from Troy during the act's week there. It was over the "birth control" bit in the turn. Pardo declares the booking office encouraged his use of the alleged objectionable material by booking it for three seasons in all of its theatres.

10 Out of 40 Acts Okayed by Marco In Late Hour Special Audition

There is a serious actors' situation that only vaude can remedy. Hundreds, either brought east or developed here for legit musicals, are without opportunity to show.

The seriousness was strongly indicated when the Sam Lyons office requested and was granted an audition by the Fanchon & Marco office Thursday midnight (19) at the Shubert theatre, New York. At the audition over 40 song and dance acts pranced for jobs. Not a single chatter turn showed. Only two or three showed comedy talent.

When the audition was concluded around 4 a.m., M. Marco, F. & M. head; M. D. Howe, booking manager, and Phil Bloom, in charge of the F. & M. New York office, had agreed to use around 10 to 12 of the acts in F. & M. units. These are either to be spotted in the units as the latter hit New York, or will be sent to the coast and routed from there.

It is the biggest percentage of acts selected at an audition in years, a faint 25%.

The success of the first audition impressed the F. & M. office. Such auditions will be repeated.

Mostly of Talent

While the greater majority of the turns were comparatively new from a general theatre angle, there were not more than three or four that might have been described as untalented. Among the latter were a couple of girl yodelers.

The talent was young and offered chances of development under intelligent handlers. Around six were former F. & M. acts that started with the organization on the coast and when hitting east, figured for legit without connecting.

These are most likely to be selected first from indications. Included were two dancing trios of boys. One colored.

Late and Cold

No orchestra to help the turns and only a pianist tinkled music for them. The piano wasn't always in right beat and the darkened auditorium that was without heat at that late hour served to further discourage some of the acts. Any act that passed that muster with a scant audience of professional pickers in the orchestra rated a job and well.

The comedy relief came mostly from Lyons as he directed his own office m.c., who worked from the stage while Lyons was in the orchestra. But the F. & M. office made no offer to Lyons.

Several novelty turns and adagioers besides some acrobats. Singing was mostly by singles.

For $26.50

Los Angeles, Feb. 24.

Local musicians' union is looking for the Three White Kuhns, musical vaude act, as a result of vouching for a wage bill incurred by Mary Kuhn to the Labor Bureau.

Complaint against Mrs. Kuhn was lodged by a cook, who claims $26.50 due her for work in a restaurant run by the Kuhns a few months back. Musicians' union interceded with the Labor office, which granted permission to the defendant to leave town with the act on her promise to pay.

Nothing has been heard from the Kuhns, and the union is burned up.

REJOIN FOR VAUDE

Neville Fleeson and Grace Hayes are rehearsing a new act to resume their vaude partnership.

They split two seasons ago. Since then Miss Hayes (Mrs. Charlie Foy) did a single and Fleeson worked with other partners.

LANGDON IN BOSTON

Harry Langdon is making his vaude return in Boston March 7 for RKO.

Langdon is doing a new version of his old act, "Johnny's New Car." He is supported by four people.

Lopez at Palace

Vincent Lopez and his St. Regis Hotel orchestra, are going to take a short flyer in RKO vaude, doubling.

Lopez opens at the Palace, New York, March 14.

Lost Publicity

Sandwich men are being used by Bob Hope, at the Palace this week, to advertise himself. The signs read "Bob Hope is unfair to stooges. Won't buy them sleepers. Stooges local so-and-so."

Broadway mob got a laugh out of the signs, but it was probably wasted money, since the sign forgot to state who Bob Hope is or where he's playing.

WOMAN CENSOR CURBS GAMBLING EXPOSE ACT

Birmingham, Feb. 24.

Prize boner in the history of Birmingham's censorship system was pulled last week in connection with the personal appearance of "Kid" Canfield at the Galax. Canfield's act consists of exposing tricks of card sharks and professional gamblers.

Theatre was going smart business after spending considerable on exploitation, the first break the house has had in months. All of this was explained to Mrs. Myrtle E. Snell, amusement inspector, who agreed not to cut the act entirely.

Canfield does his stuff with the aid of a film, so the censor demanded that one reel be dropped. She also ordered that the words "notorious gambler" be stricken from a street banner.

Mrs. Snell gave as her reason that it would have a bad effect on young boys and might tempt them to become card sharks when they grow up. But with idle Sunday afternoons in Birmingham most of the boys already know plenty about poker and cards in general.

It was Canfield's first visit here.

Angelo Amnesia Victim

Arthur Angelo, 29, acrobat, of New Haven, was removed to a hospital when he was found wandering in New York last week. On recovering from amnesia attack he told hospital authorities his home was in New Haven. His wife and brother were notified. They drove to New York and took him home.

Angelo was badly hurt several years ago when he fell during a performance at the New Amsterdam theatre, New York. Since then he has given up stage work but has been the winner of three national gymnastic tournaments and in 1929 he took second place in an international tournament in Germany.

Agerno's Bad Fall

Los Angeles, Feb. 21.

The Agernos, acrobats, were out of the bill at the Orpheum, Salt Lake City, last week after one of the brothers injured himself in a fall backstage.

Bobby Bernard replaced them for the week.

Harpo Advance Man

Hollywood, Feb. 24.

Harpo Marx landed here Tuesday, the first of the Marx contingent to reach the coast, where they will make "Monkey Business" for Paramount.

The other Marxes are due here from Europe next week. In the meantime Harpo is house hunting.

Cantor on Percentage?

Hollywood, Feb. 24.

Eddie Cantor is negotiating by wire with the eastern RKO booking office for local vaude booking prior to start of his next picture for Goldwyn.

Cantor wants to play the RKO theatres on the coast on percentage. He has about three or four weeks open.

Palladium-Booked

The DeMarcos have been set by Jenie Jacobs for two weeks at the Palladium, London, opening June 22. The dancers are currently with "Girl Crazy" on Broadway.

Jack Benny is another Jacobs-booked, to open at the Palladium June 1.

Scrappy Lambert Nicked For $100 Weekly Alimony

Mrs. Edna Lambert was awarded $100 weekly alimony, and her attorney, Julius Kendler, $1,000 counsel fee in the New York Supreme Court in Mrs. Lambert's suit for separation against her husband, Harold Scrappy Lambert, in radio. Mrs. Lambert is a non-pro.

The action started by the wife some weeks ago asked for $200 weekly and $2,500 counsel fee. Gilbert & Gilbert, appeared for Lambert.

Ted Lewis' $85,000, 10 Wks. In Loew Presentation Houses

Ted Lewis with his band will receive $85,000 for 10 weeks in the Loew picture houses, opening March 6 at the Capitol, New York, on the regular presentation route.

At $8,500 a week this is the largest salary ever paid by Loew's for a full route in its picture houses.

It calls off Lewis' tentatively set week (March 17) at the RKO Palace, New York, for $6,500.

Harlem Scarcity

Theatrical Harlem has its worries, too. There are fewer colored shows in rehearsal or in prospect than in any previous year at this time.

There even appears to be a greater scarcity of night club work.

HOBLITZELLE'S TRIP

Dallas, Feb. 24.

Following his retirement as operator of Interstate circuit, taken over by RKO, Karl Hoblitzelle is planning a tour in Europe.

Meanwhile all plans for RKO expansion in Texas are held up, pending Hoblitzelle's return to resume duties in that firm's realty division.

DESERTION DIVORCE

Cambridge, Mass., Feb. 24.

A divorce was granted here to Vincent Mooney, who told the court his wife, Grace K. Mooney, left him to enter vaudeville soon after their baby was born.

She has returned only once to their Cambridge home since that time, the husband testified.

FORCED CANCELLATION

Achilles and Newman, strong man act, closed at the Coliseum Feb. 13, and were forced to suspend the balance of their RKO route due to Newman's illness.

Team sailed for Berlin Feb. 16, where Newman will receive treatment until able to return.

"Dumb" Acts Solve Television Talent Problem—and Cheaper; 2½ Hours Daily on W9XAO

Chicago, Feb. 24.

Dumb acts are now riding high at least for the time being, on the flickering waves of television.

With about 1,000 of its receiving sets distributed in the Chicago area, the Western Television Corp., laboratory, nursemaid to an electrical offspring of his own conception, has gone in heavy for freak ether entertainment to keep its customers satisfied and at the same time effect the building on prospects.

Outlet for corporation's daily peekshow on the air is own experimental station W9XAO, housed adjacent to WIBO studios, with programs running from two and a half to three hours a day.

Until recently the Western outfit had been sending out programs similar in entertainment coming from radio stations, its talent bills running as high as $1,000 a month. Not a nickel of this is coming back by way of commercial hookups, because of the Federal Radio Commission's ban against the use of television as an advertising medium.

Somebody in the local television organization got the idea there was a flock of the non-singing and non-gagging variety lying around Chicago that could be picked up for about coffee and cake.

Magic N. G.

Word sped around that W9XAO was in the field for dumb and freak acts. In quick time the studio was besieged by a daily run of vaudeville and outdoor show layoffs.

Station started off its new line of entertainment with a magic and illusion turn. Fan mail reaction showed this type of air peekshow turn not so good, letters kidding prestidigitator's efforts to kid spectators when obviously gimmicks were concealed easily about studios. A ventriloquist turn next got the merry pooh-pooh.

Since the Western Television apparatus is able to broadcast images almost in full figure and so clearly caught on the receiving sets, contortionists, jugglers, circus clowns, fire-eaters, sword swallowers, hand-to-hand balancing acts and similar dumb and freak turns were paraded nightly in succession before the twirling mirror and flickering eon lights in the W9XAO studio.

Boxers

Studio almost put on one evening a boxing bout, but with faintly impressive results, since the mittmen too frequently got outside range of reflector light bean and eon lamps.

Custom of television studios turning on broadcast before specified program hour has incurred some embarassing moments for those being televisioned.

A recent instance is that connected with television station W9XAP, equipped by Western and operated by the Chicago Daily News. Sheet during advance exploitation of its Pershing serial had got a nationally known ex-military chief to broadcast his experiences with the A.E.F. leader in Europe.

Retired officer took his seat before the television photo lamps a few moments before the scheduled time of broadcast and prepared to get himself set just as the engineers turned on the transmitter. Subject for broadcast took a squint at the clock, straightened his coat and tie, wiped his forehead and then after a furtive look behind him pulled out a flask from an inside pocket out gurgled a healthy drink. Resulting flood of fan mail kidding the incident had the News explaining the stuff was merely cough medicine.

Chicago News, only other television broadcaster in Chicago area, spending about $40,000 a year on operation, this including talent.

Repartay

Saranac, Feb. 24.

During the weekly examination, Fred Bachman asked Dr. Stiver:

"Doc, what's the X mark for? Has it anything to do with the bugs crossing me?"

"No, no, the X marks the spots, old dear," medicoed the Doc.

BALL EXONERATED OF FRIEND'S DEATH PLUNGE

Arthur Ball, 31, vaude actor, held for trial following the death of Frederick Cameron, 42, New York chemist, who had been knocked through a window of Cameron's New York office, was exonerated of the death last week by the Grand Jury, which refused to indict.

Witnesses for Ball told of Cameron's threat to punch not only Ball but others in the office at the time. Ball tried to remonstrate with Cameron, blows followed, and Cameron was sent reeling through a window on the fifth floor. When picked up he was dead.

Ball has appeared in vaude for Loew.

Earl Mastro Rehearses Vaude Act with Wife

Hollywood, Feb. 24.

Another fistic ace succumbing to the stage is Earl Mastro, runnerup to the championship in the featherweight division.

Mastro, from Chicago, is now on the coast learning how to hoof. He plans to do an act with his wife, ex-performer.

SIMON WEST AGAIN

Johnny Simon, of the Weber-Simon agency, left for Phoenix, Ariz., last week for his health.

The eldest Simon brother's trip, his second within a year, was prompted by physicians' advice that he had returned prematurely.

Savo's Shorts

Jimmy Savo has incorporated himself as Jimmy Savo Comedies, Inc.

He will make eight two-reelers for Educational on the Coast.

Johnny Mooney, Now Dead, Unknown Vaude Critic—Wrote 3,000 Comments

Boston, Feb. 24.

The identity of the "program scribbler" who in the past 20 years has mailed nearly 3,000 laudatory and caustic comments on vaudeville programs to various acts was revealed following the death of Johnny Mooney, nationally known boxing matchmaker, baseball writer and sporting authority.

Mooney had hosts of friends, but had never revealed his identity to anybody except "Variety's" local correspondent under agreement to disclose it only after his death.

Mooney enjoyed vaudeville above everything else in life and would average three shows a week. In every instance he signed "The Program Man" after making frank criticisms about every act and would mail it to the act he liked the best. His theory was that because complimentary to the recipient it would be shown to the others. He would drop backstage the next day and join in the speculation as to who probably wrote the comment.

Mooney is believed to have originated the slang word "lousy" and many others. Many an act changed its routine for the better as the result of his caustic criticisms. In recent years Mooney spent much of his time in Philadelphia and Chicago.

Framing Radio Act with Columnist as Its M. C.

Nick Kenny, radio columnist for a New York tab, has been offered to RKO for a week as the center of a radio act. Turn would be built around half a dozen radio names with Kenny as m. c.

RKO's reply was to ask for a list of the radio names. If talent is satisfactory the proposition may become a fact.

LYNN CANTOR TAKES AIR

Lynn Cantor has deserted vaude for radio, having become one of NBC's regular sustaining period artists.

Miss Cantor, who worked as a single last season and then joined Al Shean, is appearing twice weekly over WEAF.

Herman Weber East

Hollywood, Feb. 24.

Harry Weber's vaude biz expanding. Herman Weber of the staff left for New York. Will stay three months east handling vaude bookings.

Harry Weber and his son, Herbert, have gone native.

Acts' Foreign Time

Two acts sailed abroad last week to take up foreign bookings.

Page and Glass, wire turn, are bound for Berlin, where they will open a month's engagement at the Scala March 1. Their total German time amounts to four months.

Bob, Bob and Bobbie were on the same boat and due in London March 1 for 12 weeks in vaude.

Division Directors—District Mgrs. in RKO Theatre Operation

Under a plan reported submitted at the RKO convention in Chicago last week, the circuit's 14 national theatre operating divisions will be subdivided into districts with two or three district managerships created under each division director.

First divisions to be so apportioned will be New York under Charlie MacDonald, and Westchester under H. R. Emde. Both will have three district managers under them, with the divisions split into as many districts each.

Pooling of the vacated Brooklyn division directorship between MacDonald and Emde, as previously reported, gives the former 21 theatres, taking in all but three of the New York city houses and the five vaudfilms in Brooklyn. The exception is the straight vaude Palace, operated individually with Elmer Rogers as managing director and a house manager under him.

Transfer of the Brooklyn vaudfilms and swelling of MacDonald's New York-Brooklyn territory will be balanced by change of three uptown New York theatres to Emde's territory. They are the Coliseum, Chester and Fordham, all on the road to Westchester, in addition to which Emde supervises the RKO theatres in the metropolitan district of New Jersey. For the latter Gilbert Josephson will be appointed district manager. Emde has 19 theatres in all.

Doc Joe Lee, division head through creation of a new division, will have the larger part of Brooklyn. Lee was first placed in that borough to cure three "sick" RKO straight picture houses and now will manage the circuit's entire nine straight film theatres there.

More Execs

Splitting of the remaining RKO theatre divisions into districts is being laid out. It will mean establishment of more theatre exec posts on the RKO, with the house managers becoming responsible to district manager and the latter, in turn, to divisions directors. Under the present method contact between house managers and division heads is direct.

With the district plan RKO will operate similarly to Publix.

FOX MGRS. INSTRUCTED ON INTERPOLATING ACTS

Managers of Fox Theatres have been advised not to interpolate acts into F. & M. units. Instead when adding name talent the acts are to front the unit intact. This is under the recent policy as set by the circuit heads.

It does not mean that interpolation of acts will stop altogether. Certain name talent will continue but only where the production chiefs feel it can be done safely. Otherwise acts will front.

The new order arose through certain Fox house managers misconstruing the intent of the name acts plan have been splitting up the units without proper thought to make room for the name acts.

4 DAYS IN SIOUX CITY

Sioux City, books for which were brought east with the rest of the RKO Chicago time, will add another day of vaudeville Feb. 27. It then becomes a four instead of a three-day stand.

Under the change Sioux City will be a Friday opening, bills to play from Friday to Monday.

Whitman Trio

Herman Whitman, manager of the 86th St., has been given charge of the 81st and 58th Streets in New York in addition to the first house.

4 OR 5 ACT BILLS FOR COMERFORD HOUSES

To what extent Mike Comerford will go in establishing vaude for the new Pennsylvania theatre circuit he has under his wing isn't known. However, some of the houses are slated to use four or five acts on a split basis.

Who will be the booker is also undetermined, although the Amalgamated is the vaude agency in New York controlled by the Comerford office. It is believed the bookings will come from that source.

Protection Booking of F&M Units in Joliet; RKO Washes Up in Chi

Chicago, Feb. 24.

Local RKO agents are faced with two months' rent obligation to the State-Lake building and no way to earn a living during that time. A further scuttling of the RKO office here transfers the Hollywood, Detroit, to the New York books.

It is estimated that within 30 days it will be next to impossible to get fill-in acts out of Chicago. To protect himself against this situation in Joliet, Dick Bergen, Great States booker, will use Fanchon & Marco units the last half of each week and worry about only the first half for regular vaude or replacements. F. & M. units played Joliet for a few weeks last fall.

Bergen, paid a salary by Great States, remains with RKO, which gets the acts' commissions from his dates. He pays desk space rent.

RKO will surrender its present quarters, taking up the entire fifth floor of the State-Lake building, May 1, when the agents' leases also expire. At that time the circuit's western offices will move to smaller quarters in the same building, with the local operating department and what remains of the booking office consolidated.

Chi Agents Practically Marooned As Result of RKO Moving Books East

Chicago, Feb. 24.

With the transfer of Willie Berger and his houses to New York, under the RKO booking realignment, the position of the Chicago agents remains undetermined. Questionable if even a few can continue to chip a living off what's left.

It will require some time before the junior Orpheum time can be completely booked from the east. Meanwhile, on the Chicago end, Dick Hoffman must find acts for fill-ins. About 25 turns were spotted by Hoffman for this week.

With Nashville, Memphis and Lincoln, full weekers, moved east along with the Berger split week dates, very little time remains that's exclusively booked from Chicago. Prospects for independent houses are hardly bright with no active solicitation.

RKO might, of course, go after some of the one-nighters resuming vaudeville locally, except that the circuit is not generally interested in such dinky budgets. Also many of the one-nighters have competing circuit affiliations.

Hoffman is now the only booker left in the Chicago office where, not more than a few years ago, there were Boyle Woolfolk, Tommy Burchill, Berger, Kalcheim, Sam Kahl, Glen Burt, Tink Humphries and others. Preservation of an office here, if only a skeleton, is considered certain for the convenience of New York if no other reason.

Meanwhile Tom Carmody sticks in general charge. Several stenogs were the first to feel the pinch of economy.

Act Supply

Present intention is to continue showing nights for new acts at the Englewood on Tuesdays, and the Riverside, Milwaukee, on Fridays. Ten cast in each case. Where the supply of turns will originate is not forecast. Only other play dates are a handful of Billy Diamond and Charley Hogan houses in the William Morris office and the five-week Publix swing-around.

Great States, Publix subsidiary, still has Dick Bergen at a desk in the RKO office booking Joliet and a number of Sundays. What effect, if any, the dismantling of the Chicago agency will have on this unusual set-up has not developed.

From the present situation it is likely that most of the Chicago agents will have to find other fields of endeavor during the spring. That it will be a hardship in some instances goes without saying. Others are better situated.

The Chicago club department, under Fred Varin, and the Kansas City office, under Ernie Cox, continue.

At a meeting today (Tuesday) five RKO agents were issued booking privileges on the William Morris "floor." They are Max Richards, Mort Infield, Ed Morse, John Billsbury and Tom Burchill.

Besides the Morris office entre, the quintet retain the RKO agency status, with permission to book acts in both offices.

Morris Silver brought about the admittance of the RKO men and at the same time stated an attempt will be made to convince acts that there is still vaude time available in Chicago. Move of the RKO Chicago-booked time to New York started threat of a general exodus of talent from Chicago, with chances its continuance would cause a dangerous scarcity of materials in this booking center.

The six indie agents franchised to book with the Morris office here and remaining are Max Landau, Percy Moore, Seymour Shapiro, Joe Cody, Fred Rosenthal and Marcus Glazer.

9 Mid-Western Weeks Added to New York's Give RKO Units 60

The nine weeks of mid-western RKO time transferred from Chicago to New York for bookings will be added to the Orpheum (western) unit route for some acts as cut salary weeks. This extends the intact route to nearly 60 weeks, or around 75% of the total RKO vaudeville time.

It is expected by RKO that for the nine additional weeks at the start or finish of the regular unit route, slight cuts will be acceptable to most of the acts.

Another expectation is that by association with the four-act unit time, the former Chicago-booked houses will receive a higher grade of bills without necessity of increasing budgets.

As formerly booked in Chicago the talent source for these middle western theatres was limited. Under New York booking treatment they have access to all acts available for vaude.

3 Acts to Bill

Since the mid-westerns will play the same acts as the larger towns at less money under the cut arrangement, this may develop into the chief benefit of the ex-Chi time's eastern move.

The regular unit bills can't play the former Chi-booked houses intact, due to policy variation. Nine of the 14 towns play three acts against the unit theatres' four.

Willie Berger is booking this time in New York. Charlie Freeman leaves next week for a trip over the Texas territory and on the way back will stop at Chicago. It is likely he'll straighten out what remains of the Chicago booking office at that time.

Idle Musicians

(Continued from page 1)

sketch for a couple of additional shows, when, upon advice of the New York office of the musicians' organization, the local players agreed to accept a week's salary for 10 men.

Newman management insisted that as the Roth act was intact, and the two pianists' part of the act that they did not come under the jurisdiction of the local union.

Now the 10 men are sitting in the music room for the week and drawing their pay without playing a note, while the Roth act with two pianists does its stuff. The house was also compelled to put on an extra stage hand for the week.

Charlotte Off RKO Route

Charlotte, N. C., Feb. 24.

Starting Feb. 28, the Carolina will discontinue playing RKO vaude shows.

It will revert to a straight picture policy.

Charlotte has been used as the finishing up town at the end of the southern RKO vaude route.

BOB HOPE

R-K-O PALACE, NEW YORK

Now—Week Feb. 21

BOOKED SOLID R-K-O

Direction, LEE STEWART

TRIXIE FRIGANZA

R-K-O THEATRES, N. Y.

CHAS. H. ALLEN, Personal Mgr.

Irving Yates

PRODUCTIONS

160 West 46th Street

NEW YORK CITY

EDITH BOW

"Party Girl"

RKO

EN ROUTE

Direction: LEE STEWART

SIX FRANKLINS

BOOKED SOLID

Feb. 28-Mar. 3—RKO

Royal, New York

Dir. BUD JONAS—NAT SOBEL

350 Saw Film Twice Waiting For Vaude—To Save 25 Cents!

Chicago, Feb. 24.

Solution of early sell-out houses on preview nights at the RKO Englewood has been partly solved. A check-up extending over some weeks revealed that between 350 and 500 customers go in at 5.30 p. m. to get in on the 25 cents admission and stick for the vaude that goes on at 8.

On all days, except Tuesdays the price scale is raised from 25c. to 50c. at 6. On Tuesday the scale tips a half hour earlier at 5.30.

Despite this the canny amusement shoppers of the southside get in before the raise. To try and ease these hangover patrons out, the house has been running the feature twice, excluding shorts entirely. Despite this, the patrons stick.

Condition has been existing for some time at the house, with 7.30 finding many cash customers turned away because of lack of seats.

Neighborhood got wise to saving early. It was only during last couple of months that the Englewood started doing sell-out business for the 10 acts of vaudeville on Tuesdays.

Phila's Stock

Matt Kolb went down to Philadelphia as producer of the stock burlesque shows to be staged at the Academy there.

George Jaffe is putting on the stock with Jack Kelly, Billy Hagan and Olga Petronne among the principals.

Academy is using 24 girls.

Pittsburgh's Stock

Pittsburgh, Feb. 24.

Stock burlesque, under the supervision of Matt Kolb, opens this week at the Academy.

In company are Billy Hagen, Lou Costello, Tommy Miller, Mildred Cozier, Olga Petrone, Hazel Devine, Jack Kelly, Ernie Holder, A. D. Broun and E. Tom Hayes. Twenty girls in line.

ANOTHER AND GYP WAY TO KILL BURLESQUE

New York, Feb. 19.

Editor Variety:

I happen to be one of those who like burlesque and have been going for years. My work makes it the only convenient entertainment I can get in.

"Variety's" review of the Minsky show at the Republic interested me. I have not seen the show, and you may be interested in the reason.

Last Monday morning I went to the Republic box office at about 11 and asked for a seat "in the first few rows." A young lad, mixed up with a cigaret and a tabloid, gave me a bored look.

"Ninth row," he said.

"Make it tomorrow," I suggested.

"Ninth row."

"Next week, perhaps?" I asked.

"Ninth row."

"Then you don't have better seats here?"

"Get 'em across the street," he told me.

Well, just for curiosity, I tried "across the street." There were the seats, rows of them, at 50c advance on a $1 seat.

As I mentioned, I didn't see the show.

But this hold up! Yes, they have done much to kill burlesque, and this is the final act for me.

E. Edwards.

Burlesque Acts

A new outlet for vaude has been found by Jack Linder, who is booking between nine and twelve acts weekly as added attractions to the stock burlesque at Minsky's Republic, Times Square, Apollo, Bronx, and Billy Watson's Orpheum in Paterson, N. J.

All three houses are week stands, changing bills on Mondays.

BOB BILLY HARRY

GORDON--REED AND KING

"THREE YOUNG MEN FROM MANHATTAN"

Playing LOEW'S DE LUXE THEATRES

Personal Manager CHARLES V. YATES

Indecent Stock Burlesque Alleged of Bronx Show

Charged with participating in an "obscene, immoral, indecent and improper" performance, three male and four female principals of the stock burlesque troupe at the America, Bronx, were handed summonses Thursday (19). Held in $250 bail each for a further hearing tomorrow (26) in Morrisania court.

Complaint sworn by two policewomen of Inspector Reynolds' staff who witnessed the show. Summonses were served after the curtain was rung down.

Those held in bail are Henry Suchman, house manager; Bebe Tobin, Rosalie Bernard, Jackie Diamond, Billie Norman, Morris Berstein, Frank Anderson and William Pitzer.

BURLESQUE OFF AS CAMPAIGN'S RAID ANGLE

Chicago, Feb. 24.

Not to give Mayor Thompson's friends a chance to arrange a raid on the State-Congress burlesque house as a means of discrediting Judge John Lyle, alleged by campaign propaganda to be a stockholder in that theatre, the company was given a vacation.

Following the raid on Carroll's "Sketch Book" the political gossip interpreted this as meaning a visit from the cops may have been in store for the State-Congress. First raid was accepted as a "precedent."

Idea of the strategists was to represent Lyle as engaged in operating a burlesque theatre of scandalous character. Lyle's friends forestalled this maneouvre by closing the house "for repairs." Significantly a sign on the theatre announced it would reopen with a new show Feb. 24. That's today, the day of Chicago's primary election. Lyle is challenging Thompson for the Republican nomination to be mayor. Thompson will probably be nominated.

In lieu of the raid Hearst newspapers supporting Thompson, photographed the front of the closed theatre and made blunt-allusion to "what happened to the Earl Carroll girls."

Empress Goes Stock

Chicago, Feb. 24.

Mutual burlesque goes out at the southside Empress March 1.

Will be replaced by stock burleycue, scheduled to last until April 1, when the lease runs out.

60 Consecutive Weeks of Playing If Fox and Loew Join Production Stage Bookings as Contemplated

Without affecting the production end of either circuit, Fox and Loew's are edging close to a booking deal whereby the playing time of both theatre layouts will be practically amalgamated to provide 60 weeks of continuous time on the combination. Each of the circuits will work independently. F. & M. shows and the Loew units will meantime retain their separate identities.

This plan now awaits the okay of Ed Schiller, of Loew's, at present on his annual fishing trip down south.

The operating system of either circuit will neither be affected by the deal. Booking interchange will be entirely apart from any other angle of the circuits' theatre workings. It is calculated to offer an east-west production headquarters with a twin-coast source for talent for both, New York and Los Angeles. L. A. is the F. & M. headquarters.

Under the plan Louis K. Sidney will continue to head Loew's productions. Fox units will continue as is under the F. & M. banner. Coordination of the booking time, will work for an interchange of production ideas between the two. While the plan will take over most of the Fox time, Loew's present vaude spots will not be interested. The 15 Loew weeks specified are for houses that will spot units shows.

Economies for both are expected to arise from this mutual arrangement. Increasing of the available time of the units will permit the spreading of the overhead costs for production over many more weeks. Where it will add only 15 weeks to F. & M. time, it will bring 45 weeks to Loew units. This difference is expected to be made up through the overhead costs of the circuit's production. Loew's overhead is higher than the F. & M. budgets.

Neither the Capitol nor the Roxy, New York, will be included, with each ace house of either circuit standing on its present policy.

Burlesque Routes on Page 71

DRAMATIZES OWN TRIAL

Stroud, Convicted, Comes Back in L. A. With New Show

Hollywood, Feb. 24.

J. Paul Stroud, who has been in trouble here before with the police, because of sex shows, has taken a six weeks' lease on the Orange Grove theatre. He opened Monday (23) with a new, de luxe sex presentation, with studio lights and a practically full house for the premiere.

Stage show has 11 girls and 4 men in songs, dances and a courtroom skit dramatizing his trial and conviction here last fall.

Stroud staged a special matinee preview for local gendarmes, who reviewed it without voicing opinions.

BEATRICE LILLIE

SECOND WEEK

R. K. O. PALACE, NEW YORK

Vaudeville Direction, JENIE JACOBS

STAGE AND SCREEN STAR

VIVIENNE SEGAL

NOW APPEARING AT

R-K-O PALACE NEW YORK

THIS WEEK (FEB. 21)

Presented by M. S. BENTHAM, R-K-O—Direction, CHAS. H. ALLEN

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Clark Twelvetrees, who left the stage for Hollywood last year, has returned to legit in "Father's Footsteps."

Two show girls took the witness stand against Patrolman Leigh Halpern, on trial on a perjury indictment and a suspended vice cop. Georgia Gray, who was the common law wife of Harry Gibson, missing stool pigeon, and Rose Davies, who was acquitted on charges of prostitution, denounced the officer.

A divorce decree on the ground of desertion has been awarded Kenneth B. Jopp, of Malden, Conn., from June Day, screen actress. Jopp, reputed to be wealthy, testified that his wife left him at Port Jervis, N. Y., in 1926, a few months after their marriage.

June Day has instructed her attorneys to investigate the divorce. June did not desert him, she stated, but left when he failed to provide for her. June, incidentally, is the same Miss Day the Duke of Westminster's wife named in her action for divorce. Just now Miss Day is clubbing in Chicago.

Because too frail to serve as a human punching bag Mrs. Loca Hearne Landis, titian haired wife of Cullen Landis, pictures, has left her husband for good. "I love Cullen," she said, "but I just can't stand the wear and tear of his punishment. I don't want a divorce, nor do I want alimony. I simply want the privilege of calling myself Mrs. Cullen Landis; I'm not a gold digger. Incidentally, Cullen is terribly lazy, he just won't work," she said. Mrs. Landis married the actor after an elopment to Tia Juana, Mexico, in 1924. His first wife, Mrs. Mignon Lebrun Landis, divorced him and when he refused to pay alimony four years ago had him jailed in Hollywood.

Ferncliffe Lodge, Englewood, N. J., roadhouse, burned to the ground last week.

Joseph Schildkraut and Elise Bartlett, actors, didn't end their stormy conflicts with their latest divorce. Last week Elise was awarded a judgment against Joseph by default for $8,570 which she says he owes her in a financial settlement arranged before the final rift a year ago. At that time Miss Bartlett agreed to relinquish all of her dower rights and her ex-husband promised to pay her $200 a week until July, 1930, and $250 a week from then until March 15, 1932.

Harry Richman's ex-wife, Yvonne, is sought by the police for questioning in connection with the gang murder of Frankie Marlo, Chicago racketeer and Lingle murder suspect. His mutilated remains were found in a muddy gutter last Tuesday in New York.

NBC Artists Bureau has taken over the booking of all artists under the management of S. Hurok for next season.

Edna Best's picture career ended as suddenly as it began. She walked out on Hollywood and a role as John Gilbert's leading lady to return to her husband in New York, because lonesome, she stated. "The poor child just missed me," explained Herbert Marshall, English actor, the husband.

Al Goodman will direct the music for "Third Little Show."

Tom Mix says he won't make any talkers because horses can't sing.

The name of Owney Madden, night club prop. has been brought into dancing Muriel Johnson's suit for $500,000, charging Adele Ryan, heiress to a large part of the $125,000,000 estate of her grandfather, Thomas Fortune Ryan, with alienating the affections of Miss Johnson's husband and dancing partner, Bob Johnson. Revelation that Adele had charged Madden with financing the cabaret girl's suit resulted in Muriel filing papers in an amended complaint against the heiress, and stating she doesn't "even know those kind of people."

Through the Vatican City radio station Pope Pius XI, Friday (20), thanked persons who had sent him congratulatory messages in connection with his initial broadcast Feb. 12. The Pope did not speak personally Feb. 20, and the program was not broadcast in the United States, although engineers of NBC picked it up for test purposes.

"Gemini" has been renamed "The Greater Lover." Play due at the Liberty March 2.

Adolph F. Linder, Seattle banker, who lost about $1,000,000 in the failure of the American Broadcasting Company in the summer of 1929, according to his family, was held in $25,000 bail in West Side Court on a complaint alleging he was a fugitive from justice.

Linden was arrested at the request of Seattle police, who said they hold a warrant accusing him of grand larceny by embezzlement from the Puget Sound Savings and Loan Company, of which he formerly was president. Amount involved is $246,000, according to the police.

Hal Gibson, former assistant stage manager for Earl Carroll, who, it is charged, has a side-line working as a stool pigeon, is being sought by police. Gibson jumped $7,000 bail in Baltimore and is believed to have taken refuge in Chicago. Gibson's testimony in New York vice-cop trials is sought as of aid to the state.

The Committee of Ten, representing all groups of the theatre, organized to oppose the Mastick bill, now before the N. Y. legislature, has agreed on the establishment of a board which will bring police into action against Broadway stage productions it believes to be obscene. The approved plan calls for a board on which actors, producers, dramatists and the public are to be represented.

When the ship carrying the ashes of Lillian Leitzel approaches New York, a plane from Roosevelt Field, L. I., will fly over the steamer and drop a wreath, a tribute staged by the Circus Saints and Sinners, national organization of circus folk.

Betty Compton is now Mrs. Edward Dowling. They were secretly married Feb. 16 and sailed for Havana the following day as Mr. and Mrs. Edwards. Miss Compton had been in "Fifty Million Frenchmen." Dowling is a dialog director for Paramount.

Brock Pemberton's original company of "Strictly Dishonorable" sailed Friday (20) for London.

Michael Michalesko, American citizen and Bronx producer and actor of Yiddish plays, has started a legal battle with the Russian Soviet upon receipt of a message from relatives in Warsaw informing him that the government intends to confiscate a $2,000,000 inheritance left by an uncle, Philip Marchak, formerly a merchant of Nicholaiv.

With the opening of Loew's Triboro Saturday (21) the last of $24,000,000 set aside by the circuit as an expansion appropriation the past three years has been spent.

June Day has instructed her attorneys to investigate the divorce obtained against her in Boston recently by Kenneth Jopp on grounds of desertion. June did not desert him, she stated, but left when he failed to provide for her. June, incidentally, is the same Miss Day the Duke of Westminster's wife named in her action for divorce. Just now Miss Day is clubbing in Chicago.

Leon Spechmer, manager of "The New Yorkers," was fined $50 in special Sessions court for allowing Bootsie Miller, 6, colored, to dance in the show.

An appropriation of $10,000,000 for the purpose of advertising worthwhile broadcast features was recommended to delegates of National Federation of Radio Associations and Radio Wholesalers' Association during their convention last week in Indianapolis. The plan was suggested in part as compensation to the newspapers which have been giving radio news publicity without adequate remuneration.

Ernesto and Cuzette didn't sail for Europe a week ago. At the last minute Cuzette decided to end the partnership and sent her partner a note saying so. Since then he hasn't seen her.

Edna Wallace Hopper, 2d, show girl, and Norma "Bebe" Castillo would like to change husbands, but there are a maze of legal technicalities which must first be straightened out. The husbands, Arturo Leon, married to Bebe, and Clifford Gibson, wed to Edna, however, are equally anxious for the exchange and believe the matter can be smoothed over.

General Sessions Judge Levine has ruled that John C. Finn, vice-president, and Henry F. Lally, manager, of the Pathe Exchange, must stand trial on charges of second degree manslaughter in connection with the holocaust that cost 11 lives when the Pathe Sound Studios, New York, burned in December, 1929.

Lally and Finn were indicted last April for the death of Catherine Porter, dancer, who was burned to death, and a month later were found guilty of willful violation of a city ordinance in the storage of an excessive amount of film in the studio and were fined $500 each by Magistrate Simpson.

Sam Forrest has been engaged by Robert Milford and Irving Lande to stage "The Iron Widow."

Sunday night (22) a thief stuck his hand into the ticket office of the Strand and dashed through the Broadway crowds with $200. The Strand's doorman chased the thief into the 50th street subway station, but, hampered by his gold braid, lost him there.

A woman stockholder of Pathe Exchange, Inc., has filed suit in New York Supreme Court charging Pathe was sold to RKO for only one-fifth of its real value. She also asks that a receiver be appointed for Pathe and that its officers and directors be made to account for their acts and to pay any losses incurred in the sale as determined by the court.

At least 40 shots were fired, a 24-year-old chauffeur was killed and a 26-year-old man is not expected to recover as the result of a riot in Paramount Danceland, Brooklyn, Sunday night (22). None of the 800 persons present could tell how the disturbance started or why. Police believe the riot was probably incidental to a minor gang warfare.

Older dancer was shot by a patrolman when he reached for his hip instead of stopping when ordered to do so as he ran from the scene.

LOS ANGELES

Mrs. Anzonetta Lloyd Collison, wife of Wilson Collison, novelist, won her legal fight of three years' standing for the $150,000 estate of her late mother.

Mary Nolan, pictures, was charged with petty theft in a warrant issued last week in Beverley Hills. War-

(Continued on page 71)

Not every theatrical man who appreciates the advantages of establishing his business home in the

NEW LEFCOURT-ALAN BUILDING
1619 BROADWAY
at 49th Street · New York

is eligible as a tenant . . . for the exclusiveness of this high type executive Office Building is already definitely established. Responsible, trustworthy leaders in the theatrical business are invited to inspect office suites which, while ideally suited to their requirements, will also confer the prestige of this exclusive address. A representative will be found at the renting office on the premises.

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J. H. LUBIN
GENERAL MANAGER
MARVIN H. SCHENCK
BOOKING MANAGER

LAUREN AND La DARE
PLAYING AROUND WITH "MOOSIC"
THIS WEEK, LOEW'S STATE, NEW YORK
THANKS TO J. H. LUBIN AND MARVIN SCHENCK
RKO—JACK WEINER DIRECTION JOHNNY HYDE, WM. MORRIS OFFICE

HARRY GIRARD ENSEMBLE
THIS WEEK (FEB. 21), LOEW'S STATE, NEW YORK

PALACE

(St. Vaude)

It was written in two books—the booking book and the book of averages—that the Palace would eventually run into a bad one. It does this week and very much so, marking a break in the longest stretch of good and money bills the house has ever enjoyed.

Up to this season bad bills at the Palace were frequent and with them came bad business. But this season a steady stream of strong layouts has seemed to build up a reliable weekly clientele, which may save the current week. Ordinarily, since there is such a relapse in both entertaining and drawing quality, this bill would be likely to send the house into the red.

Beatrice Lillie, $4,500 headliner, is holding over for a second week and in the rest of the show there is nothing that stands a chance of attracting. The Palace and its audiences have lately become accustomed to two and three drawing acts per show. According to Saturday night's attendance, short of capacity, there are few names that can put on a solo drawing exhibition at the palace, with Miss Lillie apparently not included among them.

Another Saturday night sight that recalled other Palace days was a general walkout before the end of the show. The flash act closing failed to hold half the orchestra. They haven't been walking at the Palace since the house stopped closing with acrobats.

Where the Palace suffers mostly this week is in failure to meet the precedent set lately in the comedy line. The Eddie Cantors, Lou Holtzes, Ted Healys, Ken Murrays, Jay Flippens, Phil Bakers and others of that calibre have made it pretty tough for a bill weak in laughs to follow. With one of the names mentioned present there would have been no need to close with a flash act, and the bill would have had its customary comedy punch. But try and dig 'em up every week!

Perhaps it would have been better to close with Harry Hershfield, though Harry is rather a polite story telling comedian and not of the usual vigorous closing sort. But they would not have walked out on Hershfield.

The closer, Harry Delmar's new flash (New Acts), has its comic, Charles Kemper, but Kemper is no more a comedian for Broadway than is the flash of the act. They might like the girls and the costumes elsewhere, but the act no more belongs as finale at the Palace than Ethel Barrymore does in front of a jazz band.

Nearest approach to a drawing name on the bill is Vivienne Segal, also New Acts, but doubtful that the prima donna amounts to more than an entertaining turn of semi-class stamp for the Palace.

Bill's other comedian is Bobe Hope. Al Boasberg is credited for "special material," but he doesn't deserve it if what Hope used for comedy here was Boasberg's stuff.

Hope is regarded by the booking office as a new white hope, and he illustrates the reason for this confidence. He is a nice performer of the flip comedy type, and he has his own style. These natural resources should serve him well later on. That he needs experience and development is apparent all over his manner and act, but an assignment to carry practically the entire comedy burden of a Palace bill won't do him any good at this stage.

Hope snatched some laughs, a few good ones. Though they didn't laugh too loud nor very long per laugh, with Hope still minus the powerful provoking knock possessed by other Palace regulars.

Hope uses four stooges. Kemper uses two. That made both the bill's comedy turns stooge acts, while the bill's two women were singles with pianists.

Buck Warren and Chic Cooper, favorably mounted roping and whip-cracking team with an unbilled man assisting, held interest throughout a turn that ran over the usual opening act time. They were formerly known as the Dakotas. Miss Cooper is a cute blonde whose physique and looks lend a novelty slant to some dangerous feats, and whose singing moments are suitable without overshadowing the lariat and whip sequences. "Whitey," the well trained fox terrier that's been at the Palace before, and his master Ed Ford, were No. 2 in a mild way.

Bill's second holdover, Noble Sissle's band, was third and equaled last week's hit. The band is compelling in a hot, rhythmic manner and for pacing Sissle slips in a ballad and a rendition of "Ol' Man River" that show a song can be delivered on delivery as well as voice. Sissle cops no prizes for excellence of pips, but his selling ability is high. The Berry brothers, as last week, were a dynamic finish blast.

Miss Lillie repeated last week's song routine, except the roller skating number, omitted this trip. Her well timed and beautifully played satire on an aristocratic singing misfit again is the kernel of the act. The English comedienne returns straight in an evening gown for her ballad, "World-Weary." This is Miss Lillie at her worst until the closing line. It isn't worth waiting a verse and two badly handled choruses to hear Miss Lillie say "goddam."

Bige.

JEFFERSON

Show slow in starting. The opener tried hard but the next two acts, Montana and Dormitory Daze (New Acts) brought the proceedings down to a walk and it took heroic efforts from the rest of the bill to get it going again. The LeRays, a neat appearing man and woman, worked on novel shaped rings and went to the trapeze for some nice, fast work. The girl assists with a few tricks, relieving the monotony. Man's finish of hanging on swinging trapeze by one heel brought satisfactory returns.

Montana in a white cowboy suit even to the 10-gallon hat, strummed away on his banjo but got nowhere. Every band has a banjo player, and it is no more a novelty on the stage. Besides, Montana does not sell his stuff. Audience restless.

Hall and Pillard once were in burlesque and they both work with that too boisterous style common to the comics of the old wheels. The straight goes the limit in energy, but evidently gets results. The mob down on 14th St. went for this pair strong.

Beth and Betty Dodge assisted by Jack Allen and Moe Kent have a beautifully costumed and well-mounted act that was too slow for the entire first half. It picked up when Allen and Kent did some fast stepping that held a little of nearly every difficult step you choose to mention. The boys are pip dancers. The Dodge girls follow with their bird imitations and whistling, set in an attractive spring-time wood scene. Everything was all right and the girls scored on their applause return.

Rahnor Lehr without the harmonica band he had when last caught, but retaining the rest of his cast, including the big-voiced colored girl, stomped through a few dances and whip cracking to not so big returns. He seemed hurried throughout, maybe because of four shows, but evident in his work. The colored girl was outstanding.

Renie Riano and her gang in Blue Beard's Eighth Wife, which has served her nicely for some time, finished off the evening. She has capable support all around, the act is lighted better than most vaude acts, and moves in a fast tempo. Time was late and the Jefferson mob was walking.

Holiday business and packed to the rafters. Unusually quiet audience for once. Picture, "Scandal Sheet" (Par).

81ST ST.

The grind system appears to be catching on at the 81st Street with biz on the increase since change from former reservation policy.

Vaude show here last Saturday appeared impossible of being arranged to run smoothly and do all hands justice. It floundered about with no real form apparent at any time.

St. Claire Sisters and O'Day opened. Act has been around a bit; has changed little and retains tricks on the high bikes as the standout. Work of two femmes helps make routines effective. Was well received at this house which seems strong for dumb acts, especially flashy or thrilly ones.

Ed and Tom Hickey were No. 2. Something seemed wrong. No way to gauge it. The hokesters somehow or other didn't have 'em coming until almost the close. Perhaps their type of act is too familiar; this house has had all the male kidding hokesters of late and that may have been too much. The Hickeys are generally surefire but they came close to a cropper here.

Buddy Doyle and his femme assistant didn't fare much better. Doyle is a hard worker but seems to lack that aggressive attack that singing blackface comics need. He got some intermittent laughs but not real spontaneous response. Maybe Doyle is leaning too heavily on that "Show Boat" thing.

Janette Hackett in her new dance turn has gone in so heavily for stage sets, drapes, scenic embellishment and whatnot that there isn't the direct hit emphasis for which she has strived. The little production opening got nothing here. Intermediate bits are scattered, but the finish helped to a moderate effect.

Next was an easy spot for Sylvia Clark. She hopped out and saved the show from a semi-brodie. Plenty of animation, going full steam and reeling off pleasing entertainment. Miss Clark improves as she goes along. Her handling of "What Happened in Chapter 18" is a classic. It's true cameo stuff and perfectly sold. The standby, the singing bit with Bobbie Kuhn, was surefire and true vaude.

On the screen, "Scandal Sheet" (Par) and obviously a draw. Business was big at all shows. *Mark.*

HIPPODROME

Hipp is making a habit lately out of packing them in Saturday matinees. First show played before a large house. Warner's "Illicit," featured, straight from a run on Broadway and showed drawing power. Vaude, running to 95 minutes, played smoothly and got good response. Sammy Cohen (New Acts), from the flickers, featured among the flesh contingent.

Will Morris (New Acts), low comedian with a bicycle, opened and did nicely for the spot.

Gregory and Raymond got results with their novelty instrumentation. Shorter of the two chaps plays tunes on escaping air from an inner tube, from a rubber glove and by means of a vacuum cleaner, attached off-stage. Same chap also plays the saw and violin. Other boy sticks to the banjo and does a little hoofing.

Fourteen Gamby Girls (New Acts), a dancing flash with little novelty in the routines, treyed. Luke-warm here.

Able comedienne, Violet Carlson, was the first vigorous comedy turn on the bill. She opens with gag chatter and drifts into comedy sax work. Imitation of a French prima donna got the laughs she aimed at and at the same time served to display her excellent voice. Closing number was a hoke Spanish tango dance, done with a male assistant which put the act over for a solid finish.

Danny Small and Mays, colored, was a mixture of songs and dances with the stepping predominating. Danny Small isn't doing as much work as formerly. Leaves most of it to his troupe of dancing boys, and a small girl who performed a hip-weaving number a la "Snakehips" Richardson. Two boy dancers are hot hoofers, with the younger one outstanding for clever legology. Small gets a lot out of a powerful set of pipes, oke here where the house is so big.

La Belle Pola, the monkey, amused the grown-ups as well as the youngsters. Trainer and two girl dancers also in the act. La Belle plays a reed organ, in which a brother monk pumps the air. Later does a charleston and varsity drag, displaying exceptional timing for an animal.

Sammy Cohen, hebe comedian, next to closing and strong laughing number.

Chappelle and Carlton, man and woman gymnasts, closed and were well received. Boy, while flat on back, supports girl hand-to-feet, from which position he does difficult twists. Supporting the girl in the same manner, he rolls up a flight of stairs. A clinch closer for this establishment and clientele.

LYRIC, INDIANAPOLIS

Indianapolis, Feb. 17.

Situation in this town illustrates exactly the ultimate difference between vaude and presentation houses, and proves why the two are not interchangeable.

Lyric is about the perfect theatre for variety, and has demonstrated its adaptability for vaude by remaining a strong vaude spot since its erection. Originally booked out of the Chicago Pantages office by Nan Elliott, it has for the last two years been on Dick Hoffman's books on the Chi RKO floor. House now goes on the New York intact route, with two acts on a fill-in to make up its six-act roster.

House seats about 2,000, but so arranged that every seat seems desirable, giving the feeling of intimacy that is essential for the success of variety. Around the corner at that de luxe indoor stadium, the Indiana, they are still wondering why the attempt at a vaude policy during the last few weeks turned out so badly.

That picture house seats 3,300 and built so that its distances are noticeable. Line of 12 girls on the stage doesn't mean anything, and a talking act has to shout to be heard past the middle of the house, while a single working in "one" is lost. In vaude, where it's essential to get the personality over to the audience, this amphitheatre made every act look bad. Drops and sets that are oke for ordinary vaude houses looked inadequate on the mammoth stage. House is now back to the presentation policy, with a 17-piece band on the stage.

At the Lyric, however, the set-up is well nigh perfect for vaude. Some of this is due to the type of patronage. Sort of people you can call "folks," always friendly to the show.

On the bill caught were Saul Freed Foursome, dancing turn, as opener; Mills and Bobbie, man and woman comedy team. Some clever burlesquing. Ward and Van followed with their hoke instrumental act, meat for this audience.

Baby Rose Marie, radio kid entertainer, took the headline spot, due to her midwest rep out of the powerful WLW in Cincinnati. Kid is an outstanding performer, far ahead of most adults in poise and assurance. Delivers her songs without a break. In fact, her obvious assurance counts against her somewhat, in that she loses a lot of sympathy that goes out for a kid who isn't so certain of herself.

Hooper and Gatchett, a couple of gobs with a cross-fire routine, were liked. Closing were Alice and Sonny Lamont with their parents. Sonny is still using standard gags, and getting big returns from his 350 pounds, while Alice performs on wire and reveals a figure that's a knockout for any audience.

Lots of entertainment in this show. Picture was "Last Parade" (Col). Business when caught on Sunday night was tremendous.

HIPP, L. A.

Los Angeles, Feb. 19.

This split week is all that's left of the once farflung Bert Levey Circuit. Bert Levey and his right-hand man, Ken Dailey, still hang on. They're optimistic and have never taken the "Chicago, Detroit, Cleveland, Dallas and New York" lettering off the office door. Levey spends most of his time on the road trying to line up additional houses. Dailey books the Hipp. They're a great combination, but those other houses won't come in.

Besides the RKO theatre, the Hipp is the only other vaude house left in southern California. It's sealed at 10 and 20, with six acts and a feature making up the bill. The Hipp held off talkers until about a year ago, then had to fall in line.

Bill for the last half had Miss Portia Co., acrobats, Patricia Shannon, ballad singer; Four Van Rippers, minstrels; Norma and Leslie Vandergrift, singing team; Al Golden, Jr., monologist, and Four Debutantes, appearing in that order. The Vandergrifts had the poise and material of professionals. The others were amateurish. "Once a Gentleman" (Sono-Art) the film feature.

Miss Portia and Co., the "Co." being a male tumbler, did a routine of back bends and tumbling. The girl is very heavy, but managed to get through it without too many deep breathers. Miss Shannon deuced with three ballads not well rendered. All leaned to the dramatic, and the green spot worked overtime.

Four Van Rippers, two men and two women in a minstrel show bit with a flock of the oldest gags in existence, started from nowhere and remained there. Finish was a dramatic bit, with one of the men doing an old colored pappy hearing the call of the Civil War.

The Vandergrifts followed. Girl shows plenty of class in looks and delivery. The man works well at the piano, and in a sap bit for an encore did a good bit of clowning. This act merits deuce spot on a route.

Al Golden, Jr., next to closing, sang two numbers and told half a dozen gags. Three were about Austins and two started with "An Irishman, a Scotchman and a Jew were——" Just intermission.

Four Debutantes closed with a routine of simple chorus dances. Girls looked as if they were scared, and worked that way. Costumes looked good.

Booking of this house, using 12 acts weekly, is a problem. Acts that will work for this money ($600 covers the vaude bill) are scarce, and the audience won't stand for repeats. But as long as Levey is around these parts the Hipp will have vaude, even if he and Dailey have to do blackface. If things get tougher they may move the office on to the stage and do next week's bookings as an afterpiece. *Call.*

86TH STREET

The holiday crowd liked the vaude here Monday night. Acts nicely paced in 59 minutes. Film leader was "Scandal Sheet" (Par).

Capt. Willie Mauss, the former flyer, opened with a flashy bicycle turn. Rides pendulum fashion around a huge circular construction which is put in motion by his assistant. Bike is evidently attached to the hub of the circle, and Mauss finishes by riding around the complete circumference at speed. Giersdorf Sisters pleased with harmony. Girls are nicely gowned and know what it's all about. They include one instrumentation bit.

Pudgy and British comic, Dick Henderson, connected on his chatter. Is standard around here now, having played the local houses on a merry-go-round and getting his share of brass rings.

Casa and Lehn have a nice little comedy skit. Opens with five girls who want to be film stars. Director gives each a part in a travesty, and it's funny. Finish is a hoke adagio.

Blackface turn, Charles "Slim" Timblin Co., closed. Timblin starts by crossfire with male assistant. Follows with the punch of the act which has Timblin, as a colored preacher, delivering a sermon on Adam and Eve. Closes as Timblin performs a comedy marriage ceremony over the mixed couple assisting him. Recently played the picture houses for Loew.

PALACE, CHICAGO

Chicago, Feb. 21.

Apparently RKO is after juvenile trade this week. Two of five turns are ideal for youngsters. Number one spot, so far as the kids are concerned, is Uncle Bob, for the past eight years on KYW as the children's friend.

Frank Smith, manager of the house, to make sure mothers and dads who bring the youngsters won't find any fault whatsoever has chopped every "hell" and "damn" from all offerings. Bill as it stands is probably the purest to grace the Palace boards in some time.

Leading off is Steven Bros. and Big Boy, the bear. Bit draggy on the opening, the introductory remarks, but this soon passes into laughs, with the two stooges adding to the merriment. Wind-up of the wrestling match between the bear and the boys piles up the usual fun. For the children it was side-holding session.

Deuced came the touted Uncle Bob. He goes through a spiel of telling how in eight years he has had 500,000 children become members of "The Curb Is the Limit" club.

This is perhaps the strangest turn to ever appear on this stage. All through it's a straight out-and-out plug for Uncle Bob, his sole entertaining value consisting of rambling through some of the letters childish admirers have sent him. Some of the kids write funny things, which are the only laughs throughout. Towards the end of the 15 minutes Uncle Bob sings some songs which have given him his radio popularity through the midwest. His voice is neither ordinary nor extraordinary. But there are still the letters and children, many of whom will see him this week at Palace prices.

Carl Shaw, using two male and two femme assistants, starts his quick dancing turn with a solo dance in which is combined some difficult hoofing. Followed by a duo slow-motion football dance with a series of novelties interposed. A great deal of credit falls the way of one of the femme dancers, who in a short skit brings forth some fancy acrobatic steps gracefully sold. Act is well seasoned on dance values.

Aileen Stanley is a pleasing sight in white satin trimmed with fur. She does four numbers in her subdued manner and scored strongly. Harry Burns held the closing position. On a bill short on laughs Burns, with his four assistants, drew plenty. The twisted English, with the emigrant Italian interpretation, makes ace vaude. A musical mandolin ending balances the success.

"Kept Husbands" (Radio), screen feature, as an oddity for the expected all kid week. Or maybe the house doesn't expect the youngsters to see the picture.

STATE

It isn't often that a vaudfilm specialty show offers so startling a study in contrasts as this combination of varied turns that falls into a happy pattern. Secret of its punch is that it grows from a quiet comedy start to a crashing and pretty rowdy climax, with pauses between the gradual buildup to give it sudden change of pace.

Opening is that whale of an acrobatic wallop, the Six Galenos, who have been about now for four years or so and still deliver the same punch as when they first appeared in their present form. Turn is the last gasp in acrobatic thrill, and gets the stage show off to a rattling start.

George Beatty, singing and gagging single, has quite an assignment in picking up the running in the deuce spot, but he makes the grade because of a quiet and legitimate twist of comedy mixed with his sometimes boisterous gagging and comedy song numbers. Fitted into the spot trimly and filled out 16 minutes to full returns in a difficult assignment.

Comedy pace was now nicely set and the usual formula would have called for a succeeding laugh turn, instead of which the position brought on Harry Gerard Co., a girl act old fashioned in many ways but by a curious shift in character a novelty in a day when girl acts mean half dressed tap and contortion steppers and an adagio pair. Turn is familiar to the metropolitan stage but hasn't been around for some time and returns as an agreeable oddity. For this spot it was perfect in spite of overdone dimness of stage lighting.

At this point the show had gotten to its middle with a succession of pleasant incidents and it became merely a matter of carrying it on to a comedy finale, handily accomplished by Buck and Bubbles in the next to closing spot and the hoke riot of Alexandria and Olsen for the strong-arm finish.

Buck and Bubbles get plenty of billing at the ace Loew house and seemed to justify it by the reception. Nat Nazarro's proteges have come a long way to the status of a comedy standard, their position based on honest and spontaneous

(Continued on page 43)

PARAMOUNT

New York, Feb. 20.

Big news of the current deluxe attractions is Paramount's first try at radio names in a big way. Stage has a great line-up of ether names with an appropriate splurge on the marquee, but on the returns of the first day or two the issue seemed to be in doubt. Trade for Friday was about the usual attendance, far short of a smash response but near capacity, with no lobby lineup both afternoon and evening.

But on audience response there could be no shadow of a doubt but that the idea was clicking. Snap judgment on the early showing would be that the radio personalities were not bringing 'em in conspicuously, but the audience was clearly and exceptionally favorable.

Indications were that the display of such names as Morton Downey and Mary and Bob, of the "True Story" hour, did not give the crowd the instant buying urge, but the instant reaction to the material that has become familiar to thousands of receiving set fans was spontaneous and strong.

Presentation running just under 20 minutes is simple. Stage represents a broadcasting studio with the stage band in the tier formation and a cubist back drop indicating a jumble of aerials. Brisk musical overture by the band serves as introduction, after which a spot picks out the announcer at his desk to one side and from then on the performers come and go in the usual way of a group broadcast, each one working before a microphone, the voice coming through amplifiers.

Proceedings are unlike anything familiar on a stage. There is no motion, merely a succession of performers motionless before a mike and the idea is merely a reproduced broadcast in all details.

Elsie Thompson does two verses of the popular number, "Over Night" with the most casual of introductions by Charles Previn of the CBS Camel Pleasure Hour. Henry Burbig gives his dialect bit, choosing for this occasion the Milt Gross account of the Boston Tea Party, laughable session of scrambled history. The "Around the Samovar" feature, Russian instrumental group, is disclosed on a raised platform behind the stage band seen through an illuminated transparency. Mary and Bob, whose marriage was announced only a few days ago, gave one of their novelty duologs, boy and girl flirtation done in single words.

Climax came with the opening bars of "Wabash Moon," the signature number of the Morton Downey broadcast, which evoked an applause demonstration at this performance of remarkable sincerity. Downey sang two numbers into the amplifiers, "Wabash Moon" and "Just a Gigolo," and then with an announcement dropped the mike reproduction and sang an Irish ballad straight to the audience, with another and more emphatic applause outburst at the finish.

Radio feature is in addition to the usual presentation, a Boris Petroff production called "Cupid's Carnival,' 'and framed around the St. Valentine's Day idea, stage space above and behind the stage band being arranged in illuminated tiers set to represent a lacy valentine card.

With the regular presentation added to the Radio feature the bill is rather overboard on show, but the Petroff idea is strong on comedy supplied by Lamberti and is a succession of supporting laughs. Without the radio splurge to overshadow it, the unit production would stand out, but it loses something by playing second fiddle to the broadcasting personalities.

Show has speed, variety, first rate comedy value and a capital build, done with the snap and shrewd manipulation of showmanship and in all respects the absolute opposite of the flat, concert-platform pattern of the radio entertainment. And quite as remarkable as anything else in the whole unusual proceeding was the fact that the response to the trickily contrived presentation show was mild in comparison with the reception that went for the radio program.

Nearest thing to an analysis of the air entertainers' effect seemed to be that the people responded naturally to material that had become familiar to them in their own homes and clicked with them by some sort of association coming in the midst of an intimate deluxe theatre performance.

Presentation had a tough spot following the radio feature, and also on a bill with a comedy screen feature, "It Pays to Advertise" (Par), which put a great deal of overemphasis on the laugh angle with nothing by way of contrast. As a whole the show was two and a quarter hours of unrelieved comedy—too much.

Unit opens with a comedy entrance by Don Santos, interrupting a song solo by his partner Marie Butler, followed by a bit of his dance and delivery of a couple of gags, edging upon the spicy, with Ted Mack back in the leader's berth foiling for the talk. Group of 12 Bobbie Sanford Girls are on for a bright dance ensemble, girls in costumes of brilliant red patterned to make them suggest Valentine hearts.

Three Dynamos, trio of men tumblers, are on for some flashy ground tumbling, brief and the last word in speed, with one of the men doing a slow layout somersault that is perfection of gymnastic form and another in lightning flip-flaps.

Harrington sisters, cute youngsters dressed to look about 12, have two numbers, the second a first rate bit of song-story about two kids who aspire to be "notorious women," and a trick exit which also brings on Lamberti for his act building into the usual finale. Two kids come on trundling what looks to be a mammoth song sheet, and just as they are about to go into a number, the song sheet breaks away, revealing Lamberti and his trick xylophone in the center of the stage.

On top of all that had gone ahead by way of comedy, it was a testimonial to Lamberti's clowning that it stood up for a stretch of nearly 10 minutes, with the low comedy points scoring for full worth and holding up to the finish. *Rush.*

CHICAGO

Chicago, Feb. 20.

After a knockout week at the Oriental with a band act, Publix-Balaban and Katz is on its merry way to another gala grosser with Rudy Vallee on his first appearance in the midwest. Flaps who last week had their feet tapping to Duke Ellington's tunes, are this week having serious trouble with their palpitating hearts. That they were willing to risk serious cardiac injuries, however, was evident from the way they jammed into this town's ace house and spilled over the sidewalks.

Instead of sticking the Vallee right into the stage show, the local producers figured him such an outstander that they gave him a spot on the program all to himself. Delivered 20 full minutes of music and crooning for eight songs.

Vallee is including his impression of Chevalier, which clicked.

Preceding Vallee was a Paramount short, with Burns and Allen, and ahead of the short was the regular stage show, clipped down to 20 minutes. Designed by Paul Oscard, it's a splendid production, following in color scheme the title, "Blue Book Blues."

Dances as presented by Ainsley Lambert are exceptional, having touches of grace and beauty rarely seen in these slapped-together presentations. Girls manage veil and balloon episodes, which, handled less skillfully, would have drawn snickers. Another novel dancing turn is Farrell and Dewees. Tempo and music arrangements are distinctly new, demanding an audience that hasn't become too stereotyped in its taste in dancing acts. Flaps in on this afternoon welcomed the pair.

Set in among these more artistic efforts is a hoke turn, Red Donohue Co., with the balky mule as the ace attraction. Just slapstick, but right for the spot.

Two other girl entertainers delegated to lead the chorus in two numbers. Marjorie Reed gets the opening blues number over excellently, with Beth Pitt doing the start of the balloon dance. On the screen, "Father's Son" (FN).

SAN JOSE

New York, Feb. 20.

Management's greatest worry has always been, and still is, that they can't get performers enough to round out these Spanish programs. This week, though, there is a diversified group of entertainment.

It's a unit idea built around Polidor, a comic, and eight girls, who are permanent at the theatre. Julian Oliver, tenor, is starred, and Conchita Banuls, contralto, is featured. Conchita has a fine voice with a surprising range and is worth the money to anybody who'll travel up to 110th street to listen. If she can speak English she'll soon be out of this neighborhood.

Show opens with a minuet number sung by Oliver and Miss Banuls and danced by the girls. O'Farrill and Gonzales, comedy dance team, follow with an Apache which is mediocre and doesn't belong. Miss Banuls then solos, as does Oliver. Okay. Latter sings another number with the girls back of him. La Muneca, blackface comic, on for a monolog. Laughs on blue lines but didn't impress outside of that.

Next to closing is a court room skit with Polidor as the cop and Diosa Castrello as a drunken washerwoman. After some gagging entire troupe on for a comedy rhumba to much acclaim. The rhumba shakers around town who think they're hot might take a look at this troupe.

The O'Farrill-Gonzalez outfit do a waltz tap and when in full stage again the girls march on in Indian costumes as Miss Banuls sings and Oliver replies from the projection room on the top shelf.

"Jaws of the Lion," a Hollywood made Spanish film, on the screen. It's a good stage show, whether understanding the Spanish language or not.

LOEW'S STATE, L. A.

Los Angeles, Feb. 19.

Return of a regular master of ceremonies, after several weeks was the important feature of this week's bill. Lew Kosloff did the m. c.'ing for the opening night, but Bert Hollowell will step in tomorrow for a two or three weeks' engagement. Fanchon & Marco's "Talent" Idea, vaude unit, went over well except for a few weak spots. Orchestra on the stage except at opening and closing.

Unit comprised Blombergs' Alaskans, dog act; Jean Carr and Family, tap dancers; George P. Wilson with Adele Beers, comic piano stuff; the Six Marinellis, girl tumblers, and Kohn and Pinto, instrumentalists.

Nothing spectacular about the Alaskans, but act well liked, especially the gags worked in between the tricks.

Kohn and Pinto have fast and snappy stuff with a violin and accordion. Acrobatics with the violin helped the boys over the rough spots.

Tap act of the Carr Family was too long. Jean, the girl, and her mother and father are smart at the toe and heel stuff and got across. With several minutes off it will be oke.

Wilson in feature spot burlesqued as Professor Einstein, his gagging partly patter and partly piano plugging, but all went for a laugh.

Adele Beers on for burlesque opera singing, contributing a passable three.

Six femme Marinellas at closing do some difficult and intricate tumbling. Act moves swiftly and is plenty flashy, but hardly enough punch for a finisher.

Film bill included "Don't Bet on Women," Laurel and Hardy comedy and newsreels.

ENRIGHT

Pittsburgh, Feb. 20.

Still an m. c. town—Pittsburgh. It didn't get a de luxe theatre until other first class cities were building new ones—so consider the case of Brian MacDonald, the local boy who has come back to supplant Dick Powell out here. MacDonald's going to have tough sledding, and he knows it, but if anybody is more suited to fill Powell's shoes, he hasn't yet put in an appearance.

It's MacDonald's first big break locally. He first came to attention around here on the air, later hitting Broadway with "Vanities" and later "Fioretta."

Boys have given MacDonald a swell opening show, which is something. Starts with Healy and Clifford doing some fast stepping, and then into the Irene Vermillion act, a flash vaude turn split into parts, successfully, for presentation purposes. Miss Vermillion landed solidly with her control and trick acrobatic stuff while three girls, the Beverly Sisters, pleased in song and dance. Burns and Kissen, always big around here, went to a flock of encores with their parodies, most of them new.

Sandwiched between all this was a neat production number devised by Bob Alton and featuring MacDonald and Madelyn Ward. Built around "Would You Like to Take a Walk" from "Sweet and Low," and represents a neat bit of work as does the finale, a collection of "blues" numbers.

Picture, "Right of Way," Johnny Mitchell organlog, Universal newsreel and Fitzpatrick short on George Washington. *Cohen.*

INDIANA, INDIANPOLIS

Indianapolis, Feb. 17.

Local managers are still talking about the flop of vaude at this, the town's only de luxe house. Attempted for a couple of weeks, attendance fell off, with the Hoosiers sending hot letters demanding the return of the presentation policy.

This reveals that the audience for flesh has divided itself into two classes. One class demands lots of girls and tons of scenery, everything that goes to mean flash. To this crowd an act in "one" means cheapness. They get a kick out of carloads of settings; the actual performance is secondary.

On the other side of the fence is the standard vaude crowd. If one of these vaude fans happens in on a presentation, he squawks to the managers, and wants to know where the other five acts are. To variety fans a stage show is nothing more than one regular flash turn.

This is definitely a stage show theatre, due to its enormous size. Also, the house itself is dark in the auditorium, making it difficult for v ude personalities.

Return of presentations to the house brings James Hall, picture feature name, as m.c. Hall is in for four weeks with an option of 12 more, depending. Understood the weekly envelope means about $650. Hall is a former musical comedy performer, with a fundamental knowledge of stage technique, but as an m.c. he has much to learn. Doesn't do anything to sell the show; willing to stick to being an ennunciator. As a personality for the femmes he's okay, but needs plenty experience to fill the full qualifications of a master of ceremonies. That he's popular already is certain, for he warbled a tune and stopped the show.

For Hall to remain successfully here it is understood by the management that he will be forced to go through a campaign of meeting the townsfolks. This is a burg where they don't recognize anybody they haven't met. Hall is scheduled for a few sessions between shows duking the patrons.

Stage show, labeled "On with the Dance," here is a regular Publix unit, out of Detroit and on its way to St. Louis. As caught, it looks like a dancing contest, with four hoofing turns and a dancing line. Hall unfortunately didn't dance, but promised to do so next week. Herschel Henlere, featured, was taken out of the show for personal development as an eccentric leader in several Publix spots, including Chicago.

While this audience didn't go big for this particular stage show, it's evidently the sort of stuff they like. It's a stolid, quiet audience, refusing even to sing with the organ, and moved only by the sight of one of their fellow townsmen, one of the house ushers, making his stage debut with a bit of fiddle playing.

As the only de luxer in town, the house continues to a weekly show of good profits, in spite of overseating of the downtown section. Most of the competition is of smaller grind type, but the prices of 10c. and 15c. make them favored spots. As for the neighborhoods, understood that they are generally dull, with only one or two of the better spots getting by.

PARAMOUNT, L. A.

Los Angeles, Feb. 19.

House is spreading itself on extra newspaper space this week, seemingly cognizant of the shortcomings of its screen and stage fare, which has "Finn and Hattie" as the feature and the "Enchanted Forest" as the Publix unit.

Taking its cue from local antipathy to dearth of screen names, Mitzi Green is billboarded and heralded as the unofficial star of the Leon Errol feature as the most locally familiar screen "name." However, the light trade at this show does not flatter any of the distinguished billings for draw.

This stage show more startlingly than any others brings to attention how mediocre and how stock-patterned are these Publix units, not having changed an iota in routine, sequence, make-up or formula since 1927. The same cheap talent; the same artificially enthusiastic m. c., uninspired and mechanical; the same stage band back-up; the same feature act with its sameness of flipness and superfluity of Scotch gags; in toto, the same sameness which, 3,000 miles away from its source, becomes even more obvious in its display of mediocrity.

On Broadway, at the Paramount, there is some allure and color to it all. There is a freshness which becomes drabness after traversing all these miles from coast to coast. In addition, a conservation of personnel shows up the unit's shortcomings in bas-relief.

Little wonder that this house is so consistently in the red. It's only on rare occasions, when an exceptionally strong picture happens along, that the gross jumps a grand or two beyond the house nut. As an economic proposition, this house is unsoundly founded because, even if it does biz, it makes little difference. The Paramount exchange throws in its film for nothing, only splitting above the $25,000 house "nut," leaving it little even if the Par does hit $29,000 or $30,000 as rarely happens.

It may be that the nearby State with its equally economic Fanchon & Marco units has the same psychological advantage of freshness, coming in fresh from Pasadena, where they break-in, just like the Publix stage shows are fresh on Broadway after their initial weeks in New Haven and Boston, but something happens to 'em when they finally get here after their long trek from coast to coast. That goes both ways for F&M and Publix.

The feature acts are Earl LaVere, so-so accordion-comedian, and Buster Shaver and his midgets. Pygmies are clever little performers and a good flash. Fred Byron, Mary Read-Tiller Troupe, Gilbert Wray on the stage, doubling from the pit, and Oscar Baum's "Regimental Impressions" overture complete the flesh portion. Wray, who doubles as m.c., is a local boy who is being given an m. c. opportunity. Josephine Houston and a male choir are in the overture flash which Jack Partington contributes as extra trimmings for the local week.

The Texaco's animated cartoon is another of this series of commercial shorts which gets by in great style here. The west coast especially innured as it is by the radio to blatant adv. plugging, doesn't mind the exploitation angle involved and, as is essential, tthe Max Fleischer cartoonics are usually replete with laughs. *Abel.*

ROXY

New York, Feb. 21.

The current Roxy show exhilarates. For color there's "Scotch Airs," an exhibition of plaids from the Lovat Pipe Band, to 48 girls doing a "fling." All around the simple stage decoration of a wood fire, backed by blacked drapes but highly lighted.

Feature presentation, "Gay Vienna," is a great plug for the German theme song in "Two Hearts in Waltz Time," and is well staged. String quartet is introduced in the right upper box. Then the other side is lighted, showing three women at a table. Finally a tiny heart is affected in the center of the curtain. This develops in Valentine red until it frames the two singers, Maria Samson and Vincent Dimitry. Both display vocal ability, after which the two are drawn into the wings on opposite side of the stage, the scrim lifting for an adagio quartet, Ganjou Brothers and Dolly. Nina Polsley and Leonide Massine were not so much at home with a "Merry Widow" waltz, but the Roxyettes again, the Roxy chorus and the ballet put the effort definitely across. Excellent.

Timing as well as performance and careful lighting make this show a standout. Incidentally both stage items can rate as atmospheric for the feature picture, "East Lynne" (Fox).

Orchestra rendered "Orpheus" as the overture, with the Fox newsreel rounding out a program running about 20 minutes past the two-hour mark. Feature alone consumes 103 minutes. *Waly.*

EMBASSY
(NEWSREEL)

New York, Feb. 23.

That South American tour of H. R. H. is proving not so hot for film cameramen. Another clip shown here, and from Peru, is merely a distant shot. Pumping film news of the Prince every week into the theatres is more than likely to prove a bore if the shots can't stand up.

Just a mild program of around 33 clips at the usual running time of 45 minutes. Regular beat assignments shown and the only punch piece proved to be literal, Stribling talking to Helen Morgan while training for the Schmeling fight in Florida.

Foreign clips negligible for excitement. German girls pounding typewriters to music, the Duke of Connaught appearing at a ceremony on the Riviera, a German youngster on skis back of a motorcycle, and Japanese kids putting out a blaze at fire drill. Last clip, Fox, the best of the imports. Hearst also showed the Japanese Prince being received in Vienna. This is worthwhile for any house since the Jap royal son is so little photographed.

Fox showed around 19 subjects to Hearst's 14, if that means anything, as Fox still has the most trucks. Mayoralty candidates for Chicago brought applause for Judge Lyle. No reaction for Thompson.

Considering that these reels have the world from which to pick from, news for cameramen must be plenty tough at the present time. *Shan.*

DENVER

Denver, Feb. 21.

"Birds of a Feather," the current Publix unit previously reviewed when playing the Paramount, New York. Show in good shape here, with the Arnaut Brothers still an ace act.

Orchestral production not up to the usual standard this week. At least at the start. Tableaux finish of 10 Colonial drummers, the Flag and a mammoth head of Washington had the audience on its feet at its conclusion. Which may or may not be so good.

Film house audiences, or any theatre gathering, as a rule don't like to be disturbed. But once in a while the orchestra will swing into "Stars and Stripes Forever," some foreigner in the house will figure that's close enough, stand up, and to avoid being thought heels his neighbors cast him dagger glances but also get up—then everybody's up. Some day an Italian is going to do it for Herbert's Italian street song.

Balance of this program carries "Dance, Fools, Dance" (M-G), a cartoon, Paramount News, and the usual flock of trailers this theatre presents. Business good at the first show of the week.

AHEAD AND BACK

Elmer Kenyon, ahead "The Lonely Way" (road).

Benny Holzman, publicity, "America's Sweetheart."

Oliver D. Sayler, publicity, "The Admirable Crichton" and "Heat Wave."

Charles Washburn doing press work for "Greeks Had a Word For It." Also p.a. for "Making Mary" (Pope and Gordon).

VIVIENNE SEGAL (1)
Songs
12 Mins.; One
Palace (St. V.)

With Dave Stamper at the piano and a Ziegfeld and talker past in the not so distant background, Vivienne Segal has something the same girl who first appeared in vaudeville as a single and then as Harry Carroll's partner did not have. That's a rep and more class.

Miss Segal, at the Palace, was in good voice and better looks, a pretty favorable combination. After the opening son, full of the usual and, by now, ineffective hokum, she sailed smoothly through a couple of pops and as many specials.

In the opener Miss Segal did just what most other Hollywood returners have been doing for the last few seasons. The main idea of the lyrics is that she's glad to be back in vaudeville. You know.

In the balance of the repertoire, as delivered by this comely soprano, Miss Segal proved herself the entertaining woman of class stamp that she was expected to be. *Bige.*

SAMMY COHEN (1)
Comedy, Songs
12 Mins.; One
Hippodrome

Sammy Cohen appeared in presentation theatres about two seasons ago. For vaudeville, Cohen is a good bet as a comedian, willing to work for his laughs and taking plenty prattfalls to get them. With his screen rep and his vaude material and talent, Cohen and his schnozzle are a bet.

A screen announcement heralds Cohen's stage appearance. Shows clips of him from the flicker, "What Price Glory," which really made him although Cohen hasn't been on the screen much of late. Cohen starts gagging all over the stage. Without a Yid dialect. Does a comedy imperse of Jolson while flopping all around and follows with a snake dance. Includes a hoke boxing bit, where he always gets it on the chin before he can get set. He used the same bit in a talking short.

A woman, announced as Sammy's wife, which appeared to be on the up-and-up, was called out by Sammy for two songs. Good voice and knows how to deliver. Is a help to the act. Sammy kids outside the spot during his wife's second song number.

Sure-fire turn.

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14 GAMBY GIRLS
Dances
13 Mins.; Full
Hippodrome

One of the Gambarelli (Roxy) group of dancing girls. Not much spontaneity about the dance routines and too much of a sameness. But routines are somewhat different and novel. Through that plus oke mounting and costumes will get by as a dancing act, without living up to expectations.

Billed as 14 Gamby Girls, outside the house and on annunciator, yet only 12 girls. Other two are boys. Both boys are the outstanding members, more entertaining than the entire troupe of girls. Both are good dancers, with a wide range in hoofing. Include a toe-tap dance, something unusual for boys.

Girls have three numbers, tableau affairs. Toe ballet number best. All three are of the kind seen in presentation theatres, girls working either in full line or in sixes, fours and three.

DAVE and JOE O'GORMAN
Talk and Dancing
9 Mins.; One
Paramount, N. Y.

Male team evidently from England. Follow conventional lines as to straight and comedian, with latter punctuating gags by continuously attempting nip-ups and finally completing one in Bill Demarest's style. Pair look like No. 2 for the average vaude bill.

Majority of the time is taken up by the comic interrupting from the wings for riddles and hoke poetry, as the straight tries to make an announcement. Finish is a fast double dance revealing nothing unusual as to steps.

Mild entertainment without distinction in any way. Both men deliver nicely what they have to sell. Probably handicapping themselves by adhering to a formula familiar to vaude theatre-goers for years. *Sid.*

THREE SOCIETY STEPPERS
Dances
12 Mins.; Full Stage
Audubon

Three white boys, not to be confused with the Three Steppers, a colored hoofing turn. To cover the "society" billing they appear in formal attire, with the gray trousers, spats, dark coats and flowers in buttonholes.

Trio was booked at Fox's Audubon as a strengthener for the Fanchon & Marco "Southern Idea," and did so well F. & M. engaged them for the remainder of the unit tour.

The boys have rather a cocksure way of stepping; devote much of their stage time to trio routines. Nothing away from standard, but pleases mainly on teamwork shown. Seemed to fit in perfectly with the idea, which runs to women in every other department. *Mark.*

Harry DELMAR and Co. (15)
Flash Act
27 Mins.; All Special
Palace (St. V.)

Since Harry Delmar's absence from vaudeville as a legit producer and talking short director vaudeville has changed. But Delmar hasn't. His is a big, highly populated, overproduced half-hour flash that falls behind the times in most every department. The girls and some of the synthetic flash may save it in the neighborhoods. The Palace is the one theatre this act should not have played.

The girls number 10. The flash in this act, concentrated in one number, boils down to a costume parade. Delmar went beyond the limit in expenditures for his turn, besides stepping into it himself as a sort of quiet m. c. At the Palace it looked like so much money wasted.

A burlesque slant was given by the comedian, Charles Kemper. His delivery features an expectorating lisp similar to that of Eddie (Nut) Kaplan of burleycue. Who started it is of little consequence against the fact that Kemper's style is burlesque in quality.

For more comedy two good dancers are turned into two bad stooges after they dance. Team is Pat and Nat Remo, both extremely short, and appearing to be father and son. Kemper uses them as foils in three or four unfunny bits.

For drama and a different type of dancing there is the prison or slave scene played by some of the line and a dark-haired contortionist. Latter is nice to look at and graceful, but she's have to wear more than that excuse for a brassiere in the family theatres.

On his past record it's a cinch Delmar could stage an act that would suit present-day vaudeville better than this one, and at half the apparent cost. *Bige.*

DORMITORY DAZE (6)
Comedy Flash
20 Mins.; One and Full (Special)
Jefferson

Opening in "one" with two boys in sailor suits, one with a decided lisp and unfunny, this act tells of two boys getting into the bedroom of a girls' dormitory at school. Three flaps, prodded by their teacher, dodge her with the two sailors, whom they hide under the bed and in the radio set.

It all lacked punch and the comedy was weak. Laughs were gained in a small way by the supposedly dignified teacher using slang and getting hard boiled, and nose thumbing by the smaller of the two sailors.

Girls are cute and the teacher girl can high kick, which she does in the finale. The boys are strictly hoofers and should stick to dancing. The smaller chap did a Russian that was okay.

Where this act will fit may be hard to locate.

GEORGE HERMANN
Dancing Skeleton
5 Mins.; Full
Royal

Dressed in a skeleton suit, Hermann does all sorts of acrobatic dancing and tumbling, combined with various feats of contortion work designed to bring about the dangling skull and bones idea. He does the wide split with feet on two chairs and also walks with his feet pointing frontwards and his body completely turned around facing the other way.

Hermann keeps moving all the time and never gets set long enough to let the audience pierce his skeleton disguise. Fast, bright, novelty opener, but not for the high pressure spots.

RITA WHITE (2)
Singing
12 Mins.; Two
Royal

Personable girl assisted by a fine pianist (unbilled) in a series of songs, all alike, in a light baby voice style. Okay perhaps for a cafe floor, but vaude today is tough going for this type.

Miss White uses peculiar mannerisms in selling her songs. A sort of snake hip movement at times combined with the elbow movements of the typical poop-poop-a-doopers. The fellow at the piano holds plenty in a musical way and tickles the tenths and twelvths in a merry fashion. Act's one recommendation is that it's clean.

WALLY and CRAIG (2)
Dancing
10 Mins.; One
81st St.

Hoofing team of ordinary ability with four average routines that could probably get by as a No. 2 until the "father and mother" are brought on. The turn then becomes one of the best parent and child combinations around.

Without disparaging the efforts of George Wally and Frances Craig, who work hard, there is no question but that the elderly woman and man give the punch necessary.

A little dressing and this could be built into a pleasing flash. As is, the four hoofers shouldn't work so far down all the time and might fly a drop to two for the finale.

LEAVITT and LOCKWOOD (4)
Comedy, Songs, Dances
25 Mins.; One and Full (Special)
58th St.

Far more entertaining than the usual six-people "flash." Although Leavitt has added much weight lately, he'll probably work some of it off in this act.

Short, funny skits are the bulwark and they include a new twist to the husband and wife tangle when the man returns unexpectedly and a "Puny Pasture Golf Course" conversation between a man and woman, both deaf. This bit will probably find its way into a talking short. The dialogue is well constructed and never what is expected.

Leavitt also plays the dummy in a phony ventriloquil attempt, but kills the illusion by overdoing the laughing. Company is versatile enough and the girl and two of the three boys do acceptable specialties.

Censors will probably cut part of the "ten cents a dance" sketch, which uses full stage and closes. No reason for Leavitt to walk up stage with his back to the audience while ginger ale dripples from a bottle held in front of him. A couple of minor corrections and oke for all spots.

This is quite an advancement for a comparatively young couple who started strictly as dancers.

HOLLYWOOD SCAMPERS (14)
Band and Specialties
22 Mins.; Full (Special)
Jefferson

Fair orchestra that could get by on its force and rhythm with hot pop tunes, but siowed down to a dirge tempo by some frail specialties and over-clowning of the leader.

Opening and closing number the same may be artistically correct for some sections, but impressed as trite idea for metropolitan areas. It has the leader running on stage to awaken the 12 boys in the orchestra, who are either playing as though in sleep or are actually bent over their instruments with eyes shut. Closing has them falling off to dreamland as at the beginning.

Five or six vocal attempts, and all of them weak; the double-voiced solo of one boy is the only possibility. Miss Powers (formerly teamed with the leader as Kneeland and Powers) does two violin selections. By far the best was "My Hero" in painfully slow waltz time, and that should give an idea.

Once the band did get hot—for an encore—when led by the comic, who was on next to shut.

ROY GORDON (2)
Comedy
13 Mins.; One
Jefferson

Subject for Roy Gordon's comedy is the oft used, or mis-used, marital wrangle situation. No matter how often, this somehow manages to draw laughs. At the end of the act it draws quite large applause.

Boys get a kick out of laughing at the actor's pokes at the females while the femmes feel the same way about the girls' pokes at the males.

Gordon has a nice little comedy skit here. He opens as a single, telling the audience what a pain his former wife was. He says he is divorced and owes her plenty alimony but she doesn't know where to grab him.

That's the cue for his femme partner to speak up from the audience, with the usual "Oh, Yeah?" crossfire ensuing. Girl steps up on the stage and they go into gag patter about marriage. Girl says she has an order for his arrest and asks if there's a cop in the house.

Another plant and a fat cop steps up on the stage for the finish.

It's the sort that's family stuff.

JACK SIDNEY (7)
Comedy, Songs, Dances
24 Mins.; Full (Special)
81st St.

This former single has surrounded himself with real talent in a well-staged flash that should have no trouble. Working in a "big top" locale, Sidney sells a couple of vocals between specialties by the Gates Brothers and three clever girls.

All seven in support are dancers, but of different types. The brothers are rhythm tappers, as is Jean Spence, but latter is on her toes. Mona Gibson is a limber-backed lass who looks just out of school, and Adeline Seamon an exceptionally fine spinner.

One bit was puzzling. Two of the boys play the front and hind parts of "Nancy," a prop horse, and their routine is like that of Morton and Mayo and a few others around.

Sidney cracks the whip for the prop nag.

Sidney could afford to drop this bid for comedy since there is such an abundance of numbers and his act probably wouldn't suffer noticeably.

ILL AND INJURED

Bill Quaid, manager Fox's Crotona, New York, convalescing from pneumonia.

Burns Mantle, dramatic critic, New York "Daily News," ill with grippe at his home in Forest Hills, L. I.

STATE

(Continued from page 41)

Negro comedy and entertainment and clean cut specialty.

Nothing legitimate about the Alexandria and Olsen turn except that it can blast its way through at the end of an all-comedy show by the very violence of its appeal. Scarcely a trick of amateur night comedy they don't resort to; their gags are veteran and well used, but they shoot the old stuff over with an energy that accomplishes its determined purpose.

Here they run wide open taking on the aspect of a free-for-all afterpiece and ring in pretty much everybody else on the bill, besides their own considerable flock of stooges and plants not to speak of a wagon load of props which include for the finale a barrage from the boys in the pit of vegetables. It isn't art, it isn't even legitimate for vaudeville, but in this spot and under the circumstances, it made the Saturday afternoon mob laugh their heads off. If that justifies bald slapstick, let it ride. And the customers seemed disposed to do just that. Hoke is hoke and they primarily come to the theatre to laugh.

Feature, "The Bat Whispers" (Roland West). *Rush.*

RKO UNIT

(Chester, New York)

Aunt Jemima and the Michon Bros. in succession as the last half of this intact are a pair of standard vaudeville turns that can always guarantee entertainment in their own spots. On a short bill such as this four-acter, in closing it, they also dominate the rest of the show and in selling themselves sell the bill.

Jemima and the Michons weren't the booker's chief worry. Once available, they were bookable, and that they'd click was certain. Booker's problem was to fill the two early spots with quality yet remain within the budget. The answers were De Toregos, flash act, opening, and the Sidney Page comedy-dance turn with two assisting girls, No. 2. Both are satisfactory unit show talent, the opener especially so, and the quiet but diverting start through them made it easier for the two closing punches.

De Toregos (New Acts) are a mixed dancing team with a pianist and soprano accompanying. Production end of this turn is a mighty aid. Were it usual for all vaudeville turns to look as well on their own initiative there would be no place for a circuit embellishing department.

Page opens his three-act with a Form 32 monolog, in the acceptable flip style with jaunty get-up and a cigar. His starter to effect that he may not be so good, but he'll be loud, cinches the opening impression. There's a slight change in entrance of a girl stooge and a bit later the theme undergoes a more complete switch upon entrance of another girl stooge.

Second stoogette hasn't learned to talk or has been directed into extreme soft pedaling. There should be a laugh or two in her goof answers, but she's forced to wait for a broad grin with blacked-out teeth as background to send the gags over. Both girls reappear in abbreviated costumes without the stooge makeup for dances, one in taps and the other in a contortion routine. They really sell the act from the start of the dancing, with Sydney relegated to the rear and held there to the finish. He joins in for a brief dancing exit.

Jemima on her warm singing and disarming heft comments and the Michons on their strenuous knockabout secured their customary response, making for two show-stops in row for a nicely placed show climax.

Chester had a two-thirds lower floor in the rain Thursday night with "Kismet" (WB) the picture. *Bige.*

NEW ACTS

Ban and Elinore, comedy
Eddie, West and Jean
Jack Beckman and Baby Parade (6)
Cedora, novelty
Ann and Frank (radio)
Francis Trio
Cy Landy Co., dancing
"Russian Revels" (14)
Four Murrells, skating
"Revue a la Carte" (6)
Lester and Carson, comedy
Marino, Breen and Moran, comedy
Evans and Wolf, comedy
Charley De Haven Co, flash
The Belmonts, acro
Harry Henri Co, comedy
Georgie Hunter Co, comedy
Bobby Randall Co (4)
Fred Harper Co., comedy
Cliff Weinhill
"Broadway Flashes" (7)
Ross and Lord
Darling Twins
Joseph Pope Jones
Gamby Girls (14)
June Purlane Co.
Johnson and Duber
Sonny O'Brien
Dalton and Craig
Lew Orth
Marlowe and Marlette
Maxine Lewis
Theodore Adolphilus Co. (14)
Cropley and Violet
Cooley and Le Van
Lou Kessler and Gardner Sisters
Stan Stanford
Charles Abbott
Harry Spear Co., Lillian Price.
Al Shean and Ralph Whitehead, comedy.

RKO, L. A.

Los Angeles, Feb. 19.

Carrying three instead of four acts because of the sizeable salary of its headliners, this York and King RKO unit is being augmented in larger stopovers by an extra booked act. Giving the route a whiff of big-time comedy as served by York and King, RKO is justified in presenting a smaller than average unit. And in spots where an extra act is rung in, customers are being treated quite generously.

Locally Harry and Frances Usher, presenting a combination of sleight-of-hand and object-identification, are more than repaying their salary as an added attraction. Their horoscopic pamphlets are being distributed free to customers and additional exploitation is being given to them. Unusually good attendance Thursday was partially credited to the pair.

The Ushers, cleverly presented in an atmosphere of humorous dignity, merit more than just spot booking. It would be a trade-attractor in any but the most pretentious vaudeville stands, and affords meaty exploitation opportunities.

York and King have seen a lot of 'em come and go. One reason for the act's stability through the years is the constant insertion of new material, retaining only the characterizations as permanent fixtures. Surrounding the immaculately dressed Chic York and his belabored but inharmoniously persevering Mrs. are the daughter, True, two clean-tapping hoofers and a gentleman at the piano. The wild, refreshing comedy indulged in by the company, highlighted by the gay '90 kittishness of the elder Yorks, is class A vaudeville for whomever can afford it.

Bobby May, a young and dexterous juggler, persists in opening weakly with a blues number on the harmonica. The amateur night start to an otherwise polished act can be alibied only by May's later gag that he bets everybody thought he was awful when he first came on. He's right.

In opening position were Mann, Bradford and Van Alst, song and dance trio with special, sprightly lyrics and limber footwork. A replacement in the act here, through injury, did not materially change the act's quality. Screen feature, "Resurrection" (U). *Bang.*

58TH ST.

Better than usual five-act layout for the neighbs with extra juve appeal through a majority of the turns featuring visual comedy. "Scandal Sheet" (Par), on screen, seemed to only partially satisfy the half-capacity audience Saturday afternoon.

Jay C. Flippen and his diminutive femme assistant, on next-to-shut, have a fast moving act, but no panic for the "early bird" matineers, who were mostly children and their mammas. A good investment, however, for the later regulars. The little girl is a personable foil for Flippen's smart patter.

Opening frame held Mme. Everest's Monkeys, a really clever animal turn. All of the ringtails work without any visible coaching, although occasionally nudged by someone off-stage, who holds the ends of strings attached to their necks. Some good tricks by an over-sized monk, which gives a one-monkey vaude show. Kids went for this.

Joe E. Howard and his two femme helpers, on third, sell a dozen or so of the familiar Howard ditties. Why Joe has changed most of the lyrics to his old-time melodies is hard to fathom; disappointing to those who recall the words and would like to run them over in their minds while he warbles. He introduced "Let It Storm," an original in modern rhythm, and has spotted "Ol' Man River" for his last.

Closing were Leavitt and Lockwood in a series of brief sketches, some with suggestive bits, that are packed with comedy and get the laughs. Their best is that of two deaf people who meet at a minnie golf course. Strong for the neighbs with three versatile performers and a valet in support.

Roth and Shay deuced with deadpan hand-to-hand balancing along hit and miss lines; mostly miss. Grantland Rice Sportlight and Dave Teitlebaum's overture of mother songs, as advance plug for "Mothers Cry," coming feature, completed.

Variety Bills

NEXT WEEK (FEBRUARY 28)
THIS WEEK (FEBRUARY 24)

Numerals in connection with bills below indicate opening day of show, whether full or split week

R-K-O

NEW YORK CITY
Palace (28)
Piletto
McLallen & Sarah
Randall & Watson
(Four to fill)
(21)
Dakotas
Harry Hershfield
Bob Hope
Noble Sissle
Berry Bros
Beatrice Lillie
Harry Delmar's Rv
Vivienne Segal
Whitey & Ed Ford
Chester
1st half (28-3)
Rubio Sis
Reynolds & White
Mr Wu
Sylvia Clark
2d half (25-27)
Gaudsmith Bros
Venita Gould
Jack Sidney Co
Bobby Pincus Co
Coliseum
1st half (28-3)
Pepito
Ben Blue
(Three to fill)
2d half (4-6)
Harry F'ster Welch
Hickey Bros
Bernice Claire
(One to fill)
2d half (25-27)
Everest Monks
Giersdorf Sis
Faber & Wales
Casa Lehn Co
Frank Richardson
81st St.
1st half (28-3)
Johnny Hyman
Fleeson & Hayes
Sammy Cohn
Babe Egan Co
2d half (4-6)
Wallace Sis
Walter Dare Wahl
Giersdorf Sis
Trixie Friganza
2d half (25-27)
Betty Jane Cooper
Cardini
Medley & Duprey
Joe Howard
Charlie Foy Co
86th St.
1st half (28-3)
Harry F'ster Welch
Hickey Bros
Bernice Claire
(Two to fill)
2d half (4-6)
Horace Heidt Orch
(Four to fill)
2d half (25-27)
Wallace Sis Co
Carleton & Ballew
Stroud Twins
Pepito
Trixie Friganza
58th St.
1st half (28-3)
Van Cello & Mary
Evelyn Hoey
Dr. Rockwell
The Merediths
2d half (4-6)
Nash & Fately
Anita Stewart
Wilton & Weber
Lee Twins
2d half (25-27)
Doris Green
Tyler & Mason
Rendall & Watson
Ward & Van
Dodge Twins
Hippodrome (28)
Enos Frazere
O'Brien & Hewitt
Dance Mannequins
Dezo Retter
Karyl Norman
Eddie Pardo Co
Bruno Weise 3
(21)
Will Morris
Gregory & R'ym'nd
Gamby Girls
Violet Carlson
Danny Small Co
LaBella Pola
Sammy Cohen Co
Chappelle & C'rlton
Jefferson
1st half (28-3)
Osaki Bros
Davis & Larue
Radio Jacks & Q'n
Coughlin & Lyons
Doc Baker Co
Pat Rooney
LaBella Pola Co
2d half (4-6)
3 Adams Sis
Alan Reno
Carlton & Ballew
Leavitt & Lockw'd
Bert Walton
Smith Ballew Orch
2d half (25-27)
Olvera Bros
Coley & Levan
Claire Vincent
Bobby Randall
Karyl Norman
Joe May & Dotty
Night Club Rev
Royal
1st half (28-3)
6 Franklins
Morris & Evans
Shreck & Lorraine
Chas Ray Co
Burns & Allen
2d half (4-6)
Billy Maine
Gertrude Avery Co
Chas Althoff
Ben Blue
2d half (25-27)
J & B Cayanaugh
Olive Faye
Har Aug & Alvarez
Roth & Shay
Raynor Lehr Co
Marguerite & Gil
BROOKLYN
Albee (28)
Phyllis Rae 8
Casa Lehn Co
Hal Sherman
Phil Cook
(21)
Piletto
Al Norman & Rio
Count Bernivici
Billy Glason
Bernice Claire
Flushing
1st half (28-3)
Ward & Van
(Four to fill)
2d half (4-6)
Frank Richardson
(Three to fill)
2d half (25-27)
Enos Frazere
Fleurette Jeoffrie
Dormitory Daze
Dick Henderson
Babe Egan Co
Kenmore
1st half (28-3)
Wallace Sis
Walter Dare Wahl
Giersdorf Sis
Trixie Friganza
2d half (4-6)
Johnny Hyman
Fordham
1st half (28-3)
Wilson Keppie & B
Violet Carlson
Earl Faber
Collette Sis Co
(One to fill)
2d half (4-6)
Pepito
Art Henry
Seeley & Fields
(Two to fill)
2d half (25-27)
Zelda Bros
Weston & Lyons
Enrico Thec & N
York & Marks
Phil Cook
Franklin
1st half (28-3)
Large & Morfgner
Foursome
Chas Althoff
Harry Tighe Co
Wilton & Weber
2d half (4-6)
Kirby & Duval
Phil Gordon
Y'ngst'rs of Y'st'd'y
Senator Murphy
LaBelle Pola
2d half (25-27)
Earl & Jerome Sis
El Cleve
Orrin & Monti
Allan Coogan Co
Belle Baker
Carter Bros Co
Fleeson & Hayes
Sammy Cohn
Babe Egan Co
2d half (25-27)
St Clair Sis & O'D
Watts & Day
E & T Hickey
Jeanette Hackett
Sylvia Clark
Madison
1st half (28-3)
Betty Jane Cooper
Medley & Duprey
Charlotte Lansing
Charles Foy Co
2d half (4-6)
Rubio Sis
Reynolds & White
Mr Wu Co
Sylvia Clark
2d half (25-27)
Van Cello & Mary
Cook Sis
Dr Rockwell
The Meredith's
AKRON, O.
Palace (28)
Paul Kirkland
J & H Kennedy
Joe Termini
White & Morton
(21)
Home Folks
Weaver Bros
Donovan Girls & B
Jas Evans
ALBANY, N. Y.
Keith's
1st half (28-3)
Will Morris
Sullivan & Higgins
Canareva Bros
Rosita Duncan
2d half (4-6)
Joe Mendis 3
Sinclair & Ford
Eddie Leonard
(One to fill)
2d half (25-27)
Stanley Bros & A
Ewing Eaton
Allen & Canfield
Y'sters of Y'st'rday
ATLANTA, GA.
Keith's (28)
Kitaros
Eva Clark
J & K Spangler
Jack Osterman
(21)
Paul Remos
O'Dunn & Day
Bomby Co
Joe Young
BALTIMORE, MD.
Keith's (28)
Larimer & Hudson
Jay Velie
M Montgomery
Cherry Bloss'm & J
Claire Vincent Co
Lita Grey Chaplin
Clyde Hager
Australian Waites
(21)
Cortello's Stars
Morgan & Stone
Powers & Jarrett
Hal Sherman
Lionel Mike Ames
Evans & Wolf
Pat Rooney Co
Koran
BOSTON, MASS.
Keith's (28)
K T Kuma Co
Pall Mall
Chaney & Fox
Dooley & Sales
F & M Britton
(21)
Bob Ripa
Reynolds & White
Millard & Marlin
RKO Discoveries
Tommy Wonder
Bob Murphy
BUFFALO, N. Y.
Hippodrome (28)
Mangean Tr
Yorke & Johnson
Milo
Milton Berle Co
(21)
Kanezawa Japs
Bayes & Speck
Leatrice Joy
Frank Conville
Carrying On
C'D'R R'PIDS, IA.
Iowa
1st half (28-3)
P Moore & RKO 4
Ruth Petty
Markell & Fawn
Johnny Perkins
Austin Mack
R Montgomery
2d half (4-6)
Doin' Time
Zelda Santley
Krugel & Robles
(Two to fill)
2d half (25-27)
Jack & Jerry
Lillian Morton
Harry J Conley Co
CHICAGO, ILL.
Palace (28)
Silver Freed 4
Lottice Howell Co
Walter Walters
Kitty Doner
Stewart & Lash Co
(21)
Stevens Nelson & S
Uncle Bob
Carl Shaw Co
Aileen Stanley
Harry Burns Co
CINCINNATI, O.
Keith's (28)
Dance Aristicrats
Ray Huling Co
Adelaide Hall
Maddox & Clark
Herb Williams
(21)
Silver Freed 4
Lottice Howewll Co
Walter Walters
Kitty Doner
Stewart & Lash Co
CLEVELAND, O.
Palace (28)
Stevens Nelson & S
Libonati
Carl Shaw Co
Harry Burns Co
(21)
Lois Tores Co
Phil Rich Co
Living Jewels
Marion Sunshine
Larry Rich Co
105th St. (28)
Pasquali Bros
Fox & Curtis
Small Bros & H
Evans & Mayer
(21)
Joe Termini
Paul Kirkland
Al B White
Kennedy Sis
DALLAS, TEX.
Keith's (28)
Ralph Olsen
Jack Major
Norton & Haley
Purple East
(21)
Ford & Price
Zelaya
Keller Sis & Lynch
Buster & Jno West
DAVENPORT, IA.
Orpheum
1st half (28-3)
Jack & Jerry
Lillian Morton
Harry J Conley Co
2d half (4-6)
P Moore & RKO 4
Ruth Petty
Markell & Fawn
Johnny Perkins
Austin Mack
R Montgomery
2d half (25-27)
Billy Wheeler Co
Jean Darling
DeBell & Ruff
DES MOINES, IA.
Orpheum
1st half (28-3)
Doin' Time
Zelda Santley
Kurger & Robles
2d half (4-6)
The Wranglers
De Pace
Ada Gordon Co
2d half (25-27)
P Moore & RKO 4
Ruth Petty
Markell & Fawn
Johnny Perkins
Austin Mack
R Montgomery
FT. WAYNE, IND.
Keith's
1st half (28-3)
Larry Rich
Melody Parade
Phil Rich Co
Larry Rich & Pests
2d half (4-6)
Emil Boreo
(Three to fill)
2d half (25-27)
Southern Gaieties
Fields & Bell
Corinne Tilton
Jerry Co
FT. WORTH, TEX.
Keith's (28)
3 Shades of Brown
Colleano Fam
Peter Higgins
Jack Usher
(21)
Ralph Olsen
Jack Major
Norton & Haley
Purple East
HOUSTON, TEX.
Keith's (28)
Meyers Lubow & R
Raymond Baird
Loring Smith Co
Roy Sedley
(21)
Thalero's Circus
Rome & Dunn
Vercelle Sis
Joe Marks
IND'POLIS, IND.
Lyric (28)
Axel Christenson
Jed Dooley Co
Billy Purl Show
(21)
Ulis & Clark
Broadus Earle
Ben Bard
Ray Huling Co
KANS. CITY, KAN.
Mainstreet (28)
McCann Sis
Les Gellis
Gloria Foy
Lang & Haley
(21)
Wilfred DuBois
Lubin Larry & A
An Impromptu Rv
Hal Jerome
LINCOLN, NEB.
Stuart (28)
Jean Darling
DeBell & Ruff Co
(21)
Christenson Bros
Don Galvin
LONDON, CAN.
Keith's
2d half (4-6)
Tyler Mason
Helen Johns Co
2d half (25-27)
The Kitchens
Fulton & Parker
Nat C Haines Co
L'S ANG'L'S, CAL.
Keith's (28)
Falls Reading & B
Wilton Sis
Jarvis & Harrison
Johnny Burke
(21)
Mann B'df'd & Van
Bobbie May
York & King
The Ushers
MADISON, WIS.
Orpheum
1st half (28-3)
A & S Lamont
Leon Navara
Naomi Morton Co
2d half (4-6)
Fields & Bell
Corinne Tilton
Jerry Co
2d half (25-27)
W'rtny & Th'mps'n
Eddie Miller Co
The Champion
MEMP'HIS, TENN.
Orpheum (28)
Sendy Lang Co
5 Honey Boys
Naro Lockford Co
Bob Robison Co
(21)
Goode Cro & Smith
Lillian Rosedale Co
Jones & Rae
Varieties
MILW'KEE, WIS.
Riverside (28)
Homer Romaine
Major Sharp & M
Mills & Bobby
Dave Apollon
(21)
The Tanzolas
Foster Fazen & C'x
Dainty Marie
Maddox & Clark
Melody Parade
NASHV'LE, TENN.
Princess (28)
Goode Oro & S
Lillian Rosdale Co
Jones & Rae
Varieties
(21)
Pichiani Tr
Edith Bow
Raymond Bond Co
Jed Dooley Co
NEWARK, N. J.
Keith's (28)
Marion Wilkins
Weston & Lyons
Dormitory Daze
Rae Samuels
(One to fill)
(21)
Wan Wan San Co
Alan Reno
M & A Skelly
Wilton & Weber
Pop Cameron Co
N. ORLEANS, LA.
Keith's (28)
Thalero's Circus
Rome & Dunn
Vercelle Sis
Joe Marks
(21)
Kitaros
Eva Clark
J & K Spangler
Jack Osterman
OAKLAND, CAL.
Orpheum (28)
Liazeed & Demnati
Clifford & Marion
Tracey & Hay
Pat Henning
(21)
Falls Reading & B
Wilton Sis
Jarvis & Harrison
Johnny Burke
OKLA. CITY, OK.
Keith's (28)
Harum & Scarum
Ruth Ford
The Ingenues
(21)
3 Shades Brown
Jack Usher
Peter Higgins
Colleano Fam
OMAHA, NEB.
Orpheum (28)
The Agemos
Victor Oliver
Irving Edwards
20th Century Rev
(21)
McCann Sis
Les Gellis
Gloria Foy
Lang & Haley
PATERSON, N. J.
Keith's
1st half (28-3)
Cardini
Stroud 2
Blanche Sweet
Schooler & Carr
J & J Walton
2d half (4-6)
Al'x'nder Bros & E
Cowan & Gray
Fisher & Hurst
Ward & Van
Gus Edwards' Rev
2d half (25-27)
Geo Schreck Co
Doc Baker Co
Rosita Duncan
Burt Walton
Manning & Class
PORTLAND, ORE.
Orpheum (28)
5 Jewels
Roxy La Rocca
Ann Seymour
Diamond Boys
(21)
Kikutas
Melino & Davis
Gallo & Tisen
Joe Browning
ROCHEST'R, N. Y.
Keith's (28)
The De Toregos
Sidney Page Co
Aunt Jemima
J & P Michon
(21)
Evans & Mayer
Fox & Curtis
Pasquali Bros
Small Bros & H
ROCKFORD, ILL.
Palace
1st half (28-3)
W'rthy & Th'mps'n
Eddie Miller Co
The Champion
2d half (4-6)
A & S Lamont
Leon Navara
Naomi Morton Co
2d half (25-27)
Doin' Time
Krugel & Robels
Zelda Santley
4 Haas Bros
SALT LAKE, UT'H
Orpheum (28)
Hap Hazard
Frank DeVoe
Joe Besser Co
Ross Wyse Jr
(21)
The Agemos
Victor Oliver
Irving Edwards
20th Century Rev
S'N ANT'NIO, T'X.
Keith's (28)
Ford & Price
Zelaya
Keller Sis & Lynch
Buster & Jno West
(21)
Meyers Lubow & R
Raymond Baird
Loring Smith Co
Roy Sedley
S. F'RCISCO, CAL.
Golden Gate (28)
Olympia's Prize W
Murray & Allen
J & K Lee
Al K Hall
(21)
Liazeed & Demnati
Clifford & Marion
Tracey & Hay
Pat Henning
SCH'N'CT'DY, N.Y.
Keith's
1st half (28-3)
Joe Mendis 3
Talent & Merritt
Eddie Leonard Co
2d half (4-6)
Gregory & R'ym'nd
Harringt'n & Green
Dodge 2
2d half (25-27)
J & J Walton
Roy Gordon Co
Chas Althoff
Ben Blue
SEATTLE, WASH.
New Orpheum (28)
Nellie Arnaut Co
F & J Hubert
T & R Romaine
Georgie Price
(21)
Gilbert Bros
Jean Boydell
Art Frank Co
SIOUX CITY, IA.
Orpheum
1st half (28-3)
The Wranglers
DePace
Ada Gordon Co
SO. BEND, IND.
Palace
1st half (28-3)
Fields & Bell
Corinne Tilton
Jerry Co
2d half (4-6)
Ryan & Noblette
Melody Parade
(One to fill)
2d half (25-27)
A & S Lamont
Leon Navarra
Naomi Morton Co
ST. LOUIS, MO.
Keith's (28)
Wilfred DuBois
Lubin Larry & A
Impromptu Rev
Hal Jerome
Sig Friscoe Ens
(21)
Maro Lockford Co
Rita Burgess Gould
Chris Charlton
Britt Wood
Herb Williams
ST. PAUL, MINN.
Orpheum (28)
6 Lucky Boys
Carlena Diamond
Lewis & Moore
Barry & Whitledge
(21)
Gordon's Dogs
Berkes & Wallace
Ardine & Tyrell
A Robbins
SYRACUSE, N. Y.
Keith's (28)
Gaudsmith Bros
Venita Gould
Bobby Pinkus Co
Jack Sidney Co
(21)
Michon Bros
Aunt Jemima
De Toregoes
Sidney Page
TACOMA, WASH.
Keith's (28)
Gilbert Bros
Jean Boydell
Art Frank Co
(21)
5 Jewels
Roxy La Rocca
Ann Seymour
Diamond Boys
TOLEDO, O.
Keith's (28)
James Evans Co
Donovan Girls & B
Weaver Bros & E
Home Folks
(21)
Dave Apollon
Nat Mills & Bobby
Major Sharp & M
Homer Romaine
TORONTO, CAN.
Hippodrome (28)
Kanazawa Japs
Bayes & Speck
Leatrice Joy
Frank Conville
Carrying On
(21)
7 Gordonians
Sylvia Froos
Sunkist E Nelson
Aaronson's C'md'rs
TRENTON, N. J.
Keith's (28)
June O'Day Co
Roth & Shay
Mary Sabbott Co
Baby Rose Marie
(21)
Osaki Boys
Stone & Lee
Harry Tighe Co
Roy Cummings
TROY, N. Y.
Keith's
1st half (28-3)
Stanley Bros & A
Gregory & R'ym'nd
Harringt'n & Green
Dodge 2
2d half (4-6)
Will Morris
Sullivan & Higgins
Candreva Bros
Rosita Duncan
2d half (25-27)
Bruno Weiss 3
Talent & Merit
Pall Mall
Lee 2
UNION HILL, N.J.
Keith's
1st half (28-3)
Mack's Moosikers
Yorke & Marks
Fred Ardath Co
2d half (4-6)
Bobby Randall Co
Blanche Sweet
Burns & Allen
2d half (25-27)
Hubert Dyer Co
Montana
Alls & White
Chas Withers Co
VANCOUVER, B.C.
Keith's (28)
Bert Nagle & Girls
DeVito & Denny
Joseph Regan
4 Ortons
(21)
Nellie Arnaut Bro
F & J Hubert
T & R Romaine
Geo Price
WH'TE PL'NS,N.Y.
Keith's
1st half (28-3)
Ada Kaufman Ens
Nash & Fately
Reynolds & White
Chas Melson
2d half (4-6)
Ada Kaufman Ens
Wilson Kepple & B
Chas Melson
2d half (25-27)
Ada Kaufman Girls
The Foursome
Mardo & Janis
Roy Rogers
2d half (25-27)
Chas Melson
WNNIP'G, CAN.
Capitol (28)
Gordon's Dogs
Berkes & Wallace
Ardine & Tyrell
A Robbins
(21)
Audrey Wycoff Co
Galliknini & Sis
Billy Kelly Co
3 Swifts
YONKERS, N. Y.
Keith's
1st half (28-3)
3 Adams Sis
Mack & Wright
Bobby Randall
Y'sters of Y'st'rday
2d half (4-6)
Stroud 2
Curly Burns Co
Schooler & Carr
J & J Walton
2d half (25-27)
R'ss'll & Armstr'ng
Chas Ray Co
Burns & Allen
Fred Ardath Co
Paula Paquita & C
YOUNGSTOWN, O.
Keith's (28)
Monroe Bros
Tommy Evans Co
Ann Suter
Vanessi Co
Bob Hope & Antics
(21)
Mangean Tr
Yorke & Johnson
Milo
Milton Berle Co

A SPECIALTY THAT SERVES TO PLEASE A
COLLEGE PROFESSOR
OR A
ZULU CHIEF
JACK POWELL
Dir.: LEDDY & SMITH

TAKE YOUR PICK
M. C. ..... EDDIE STANLEY
Baton Wielder.... EDDIE STANLEY
Straightman ..... EDDIE STANLEY
Comic ..... EDDIE STANLEY
Dancer ..... EDDIE STANLEY
Singer ..... EDDIE STANLEY
Dir.: LEDDY & SMITH

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 BROADWAY
This Week: Abe Lastfogel, Jess Freeman

SIDNEY PAGE
This week: RKO Syracuse
Personal Direction, O. L. OZ

Picture Theatres

NEW YORK CITY
Capitol (28)
"Rolling Along"
Ted Claire
Jack Powell
Harris & Pierce
Aileen Clarke
White Flashes
Skating Bear
"New Moon"
Paramount (20)
"Radio Lites"
Charles Previn
Peter Biljo
Jasslyn Fax
Mary & Bob
Henry Burbig
Elsie Thompson
Ted Mack
Lamberti
Santos & Butler
Harrington Sis
3 Dynamos
Sanford Ens
'It Pays to Adver'
Roxy (20)
"Gay Vienna"
Maria Samson
Vincent Dimitry
Ganjou Bros
Nina Polsey
Leonide Massine
"East Lynne"
BROOKLYN, N. Y.
Fox (20)
'F't'n of Youth' 1
Lottie Mayer
Eddie Hanley Co
Frank Stever
B & J Crosby
Ed Cheney
De Lara & Lolita
Sunkist Ens
"Girls Demand Ex'
Paramount (20)
D & J O'Grogian
Alfred Latell
Sammy Kervoff
Babe Kane
Bines Girls
'Fighting Carav'ns'
CHICAGO, ILL.
Chicago (20)
"Blue Book B'ues"
Rudy Vallee Bd
Red Donahue Co
Ferral & Dewees
Balloon Girl
Margery Reed
Lambert Ballet
"Father's Son"
Oriental (20)
"Ole Man Rhythm'
Al Evans Bd
Geo D Washington
Block & Sully
White & Stanley
Gould Girls
"Sit Tight"
Paradise (27)
"Radio Rev of '31"
Bob Hawk
East & Dumke
Mike & Herman
Pie Plant Pete
Wynk'n Blyk'n & N
Mary Williams
"Scandal Sheet'
Tivoli (27)
"Raisin' Kane"
F Masters Bd
Helen Kane
Waldren & Harriet
3 Rhythm Girls
3 Muses
Lambert Ballet
"The Easiest Way"
Uptown (27)
Duke Ellington Bd
Ivy Anderson
Ford Marshall & J
Regalettes
"The Easiest Way"
CLEVELAND, O.
State (20)
"Monkey Shines"
Collins & Peterson
Jack Randell 6
Max Gubers Co.
P'l'r B'dr'm & B'
BOSTON, MASS.
Keith-Albee (21)
Bob Murphy
Joe Daly Co
Bob Ripa
Reynolds & White
Millard & Marlin
"Kept Husbands"
BUFFALO, N .Y.
Buffalo (21)
Dane & Arthur
Jack Crawford Co
Harrison & Elmo
Zella Sorel
Val & Riley
Lamberti Co
Hippodrome (21)
Leatrice Joy
Frank Conville
Irving Grad
Rafferty
Doris Lenihan
Bayes & Speck
Kanazawa Tr
'H'k Line & Sink'r'
DETROIT, MICH.
Fischer (21)
"Laffn It Off"
Bob Nolan
3 Rolling Stones
Jack North
The Andressons
Du Karel
'P'l'r B'dr'm & S'k'
Fox (21)
"Moonlight Revels"
Geo Broadhurst
Charles Brugga
3 Melvin Bros
Freda Sullivan
Curry & Brown
Pierce & Lazelle
Sunkist Ens
Michigan (21)
Fred Lightner
Charlie Crafts
Lillian Dawson
BeHee & Rubayette
"Stolen Heaven"
MINN'PLIS, MINN.
Minnesota (28)
'Ole Man Rhythm'
Geo D Washington
Block & Sully
White & Stanley
Gould Girls
NEWARK, N. J.
Branford (21)
Wally Vernon
Christy & Nelson
Roy Healy & Ray
Miachaua
Gypsy Singers
Cherry Bloss'm & J
Miss Personality
Micolina 3
"Devil to Pay"
PHILADELPHIA
Earle (21)
"Illustrations"
Jay Mills
Frank Gaby Co
4 Flash Devils
Llora Hoffman
2 Stanley Bros
"Painted Desert"
Mastbaum (21)
'Say It With Fl'rs'
Rae Samuels
Tom Patricola
Webb & Douglas
Pearl Twins
Teddy Joyce
"My Past"
PITTSBURGH, PA.
Enright (21)
'Hello Home Town'
Brian McDonald
Burns & Kissen
Irene Vermillion Co
Henly & Clifford
'The Right of Way'
Penn (21)
Bert Gordon Co
Wally Sharples Co
Eileen Dougal
Dale Sis
'Reaching for M'n'
Stanley (21)
"Town Topics"
Ruth Etting
Dick Powell
Ted Teary
W & J Mandell
Auriole Craven
Sangler Co
"Father's Son"
PROVID'NCE, R. I.
Fay's (20)
Zastro & White Rv
Jean Granese Co
Sunshine Sammy
Paul Petching
Nathan & Judy
'Other Men's W'n'
BOSTON, MASS.
Loew's (28)
Kay Hamlin & Kay
Seed & Austin
T Monohan Co
(Two to fill)
BUFFALO, N. Y.
Loew's (28)
Collins & Petersen
Jack Randall 6
Gruber's Oddities
CLEVELAND, O.
Granada (28)
Harry Rose
Denno & Rochelle
Lee Lee Lee & Lee
Condos Bros
Margie Green
COLUMBUS, O.
Loew's (28)
Bert Gordon Co
Eileen Dougall Co
Wally Sharples Co
HOUSTON, TEX.
Loew's (28)
4 Bards
Drohan & Dupre
Roy D'Arcey Co
Hal Sidara Co
J'RS'Y CITY, N. J.
Loew's (28)
Jules Howard Co
Bob Hall
King King & King
Mayo & Marie
LONDON, CAN.
Loew's (28)
Franklyn & Royce
Demarest & Nelson
Freddy Craig Jr
Hilton & Garon
Raye Ellis & LaR
N. ORLEANS, LA.
Loew's (28)
Lil St Leon Co
Al Abbott
Herbert Faye Co
Magic Fountain
PITTSBURGH, PA.
Loew's (28)
Jaus & Whalen
Rosette & Luttman
Betsy Rees
Toma Genaro
ROCHEST'R, N. Y.
Loew's (28)
Chester Fredericks
Stan Kavanaugh
Emilie & Romaine
Edith Griffith
SYRACUSE, N. Y.
Loew's (28)
Bobby Gillette
Jules Bledsoe
Fortunello & Cirill
Ivan Triesault
Jimmy Ray
Little Charlie
Dohothy & Rolande
W'SHINGT'N, D. C.
Loew's (28)
Jim Toney
Thelma Temple
Honey Fam
Peg Bates

UP ON HER
TOES
IN A
LOEW PICTURE HOUSE UNIT
ROSEMARY DEERING
Dir.: LEDDY & SMITH

Loew

NEW YORK CITY
Boulevard
1st half (28-3)
La Fleur & Portia
Stan Stafford
Chas Abbott Co
Moore & Pal
Marcellus Dancers
2d half (4-6)
Johnson & Duker
Sugar Marcelle Co
Claude & Marion
6 Crackerjacks
(One to fill)
Capitol (28)
Vivian Faye
Barto & Mann
Tanglefoot
4 Kemmys
Olive Sibley
National
1st half (28-3)
McDonald 3
Joe Pope Jones Co
Claude & Marion
McGrath & Deeds
Gamby Girls Co
2d half (4-6)
3 Rhythm Dancers
Howard Smith Co
George Beatty
Herbert G & V
(One to fill)
Orpheum
1st half (28-3)
6 De Cardos
3 Rhythm Dancers
Hibbitt & Hartman
P Emmercon's Co
(One to fill)
2d half (4-6)
June Purlans Co
Hope Vernon
Buck & Bubbles
(Two to fill)
Paradise (28)
2 White Flashes
Pierce & Harris
Ted Claire
Aileen Clarke
Skating Bear
Jack Powell
State (28)
Chesleigh & Gibbs
Amerique & Neville
(Four to fill)
ASTORIA, L. I.
Tri-Boro
1st half (28-3)
Bee Starr
Freda & Palace
Bosch Radio Bd
(Two to fill)
2d half (4-6)
Crystal 3
Jack Donnelly Co
Runaway 4
(Two to fill)
BROOKLYN
Gates Ave.
1st half (28-3)
Manning & Klass
Hope Vernon
Bussey & Case
George Beatty
Zastro & White Rv
2d half (4-6)
Paul Nolan Co
Novello Bros Co
Freda & Palace
(Two to fill)
46th St.
1st half (28-3)
Gordon & Day
Bob Brandeis
Howard Smith Co
Jennie Goldstein
Robinson & DeWitt
2d half (4-6)
The Bardlaings
Darling Twins
Hibbitt & Hartman
Bosch Radio Bd
(One to fill)
Metropolitan (28)
4 Casting Stars
Foy Foy & Foy
Harry Delmar's Rv
(One to fill)
Pitkin
1st half (28-3)
Carney & Jean
Carl Freed Orch
(Three to fill)
2d half (4-6)
6 De Cardos
Lauren & La Dare
Jennie Goldstein
Zastro & White Co
(One to fill)
Valencia (28)
Jack Benny
Marie Marsh
Billy Rolls
Evelyn Wilson
Ade Du Val Co
BALTIMORE, MD.
Loew's (28)
Williams & Delan'y
Yvette Rugel
Gordon Reed & K
Joyce Coles
Jones Prebble
BAY RIDGE, L. I.
Loew's
1st half (28-3)
Kawana 3
3 Keena Sis
Fielder H'r't & H
Russ'll & Armstr'ng
Novello Bros Co
2d half (4-6)
Bee Starr
Sonny O'Brien Co
Chas Abbott Co
Moore & Pal
P Emmerton's Co
Grace Doro Co
In a Pullman Car
MONTREAL, CAN.
Loew's (28)
Rector & Doreen
Miller & Keller
Wm Edmunds Co
Billy Farrell Co
Albertina Rasch Co
NEWARK, N. J.
Loew's (28)
Monroe & Grant
YONKERS, N. Y.
Loew's
1st half (28-3)
Francis Renault
3 Ritz Bros
Vernon Rathburn
(Two to fill)
2d half (4-6)
McDonald 3
4 Emps of Harm'ny
Fie'der H'r't & H
Earl Freed Orch

Fanchon & Marco

NEW YORK CITY
Academy
1st half (27-2)
"Fountain of Y'th"
Lottie Mayer
Eddie Hanley
Frank Stever
B & J Crosby
Ed Cheney
DeLara & Lolita
Sunkist Beauties
Audubon
2d half (3-5)
'Fountain of Y'th' 1
Lottie Mayer
Eddie Hanley
Frank Stever
B & J Crosby
Ed Cheney
De Lara & Lolita
Sunkist Beauties
ATLANTA, GA.
Fox (26)
"Gobs of Joy" 1
Arthur "Pat" West
3 Jolly Tars
Scotty Weston
Dolly Kramer
Treen
Wanda Allen
Moore & Moore
Curtis Coley
Johnny Jones
Rena & Rathburn
Ken Gatewood
Doyle Quadruplets
BRIDGEPORT, CT.
Fox Poli (26)
"Way Back When"
Charles Irwin
Bennett Bros
Carla Torney Girls
6 Am Belfords
Arthur Turelly
Madeline DuVal
BROOKLYN, N. Y.
Fox (27)
"U S Ind Res Bd"
Chief Shunatona
Brengk's Horse
Bella Donna
Marian Belett
Gil Lamb
BUTTE, MONT.
Fox
1st half (28-1)
3 Le Grohs
Betty Lou Webb
Heras & Wallace
Sunkist Beauties
DETROIT, MICH.
Fox (27)
"Society Circus" 1
Harris Twins
H'LYWOOD, CAL.
Pantages (26)
"Moroccan" 1
Hadji Ali
Gaylene
James Gaylord
Sherry Louise
Gayl Bert & Daro
Hassan's Blue St'ks
Ferdna Co
Sunkist Beauties
L'S ANG'L'S, CAL.
Loew's State (26)
"Submarine" 1
Aerial Bartletts
Radcliffe & Bob
Robert Cloy
Sunkist Beauties
LOUISVILLE, KY.
National (27)
'Modes of H'lyw'd'
Haline Francis
Shore & Moore
Danny Joy
Royal Gascoigns
Walter Bradbury
12 Unison Steppers
H'lyw'd Studio M
MILW'UKEE, WIS.
Wisconsin (27)
"The Dance" 1
Everett Sanderson
Arnold Grazer
Lee Murray
Patsy Boland
Dave Robel
Sunkist Beauties
MIN'POLIS, MINN.
Pantages (26)
"Gondoliers" 1
The Romeros
J'zzlips Richardson
Moro & Yansonelli
Alls' Blue Devils
Sunkist Beauties
NEW HAVEN, CT.
Palace (27)
"Doll Follies"
Les Klicks
Geo Broadhurst
LaSalle & Mack
Ramon & Virginia
Bebe Sherman
Roy Loomis D'nc'rs
N'G'RA F'LS, N. Y.
Strand (27)
"Moonlight Revels"
Charles Brugge
3 Melvin Bros
Freda Sullivan
Curry & Brown
Pierce & Lazalle
Sunkist Ens

EXCLUSIVELY DESIGNED GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y City

Betty Diane Martin
Tabor & Green
Betty Irene & S
Rose Marie Carter
Wooding's Half Pts
Sunkist Beauties
FRESNO, CALIF.
Wilson
1st half (26-28)
"Love Letters" 1
Will Aubrey
Nelson & Knight
Jeanne Duvereaux
Jim French Co
George Warde
Reynolds & Stencll
Sunkist Beauties
GLENDALE, CAL.
Alexander
1st half (26-28)
"Golden West" 1
B & H Hutchins
Bee Hoe Gray Co
C'l Eagle Feathers
Valerie Wade
Jimmy Ames
Rasch Co
HARTFORD, CT.
Capitol (27)
"Enchantment" 1
Jue Fong
3 Meyakos
Sensational Togo
Jack Lester
Sanami Co
Sunkist Beauties
OAKLAND, CAL.
Oakland
1st half (26-1)
"African" 1
E & M Beck
Prosper & Maret
James Gaylord
F Foster & Mabelle
3 Brown Buddies
Cherie & Tomasita
OKLA. CITY, OK.
Warner (27)
'Victor Herbert' 1
Buddy Howe
Walter Powell
Electric 2
Victor Herbert 3
Ernest Belcher Co
PASADENA, CAL.
Colorado (26)
"Noah's Ark"
PHILADELPHIA
Fox (27)
"New Yorker" 1
C'll'ghan & J'ckson
Whitey Roberts
Marjorie Burke
Dorothy Bartosh
Phyllis DuBarry
Sunkist Beauties
PORTLAND, ORE.
Paramount (27)
'Top of the World'
Jack Pepper
Fawn & Jardon
Russell & Johnson

(Continued on page 71)

FILM PLAYERS' BIZ BUSTS

Coast Saps Laugh at Mystic Chumps, But Go Boob for Psycho-Analysts

Hollywood, Feb. 24.

Intelligencia, who snicker at the boobs who fall for the fortune tellers, are chumps for bigger coin on the psycho-analysis gyp.

Suggestion of something scientific is fooling a lot of the wise ones. Unlike the fortune tellers who only get called on once, the psycho-analyst keeps his clients coming back for more with "courses" of personal talks that nicks the suckers for $25 and up.

The out of works, the disappointed lovers, and the ambitious, who don't fall for the card or tea leaves hokum are buying plenty bread and butter for the p-a's here.

Vocation analysis is the big pull. In Hollywood, where nearly everybody wants somebody else's job, this goes over big. Girls who can't make the grade as actresses, try to find out what else they are fitted for. Generally they're analyzed as good director or writer "types," and they like it.

Looks 'Em Over

Psycholst examines his subject's fingernails, looks at his eyes and then examines his head bumps. He throws in a little palmistry, character reading and astrology just f r good measure. After this rigamarole, the p-a asks the seeker for truth what he is looking for but never guesses.

Whatever the client says he wants, the p-a follows it up with an optimistic spiel on how creative, how intelligent, or how clever the client is. But with all these assets, there is something wrong psychically because he doesn't know how to use his faculties.

After that is the come-on speech which goes something like this: "Mr. Doakes, you were 32 years in growing to be what you are now. How can you expect me to analyze you completely in . half hour? Now if you will come to me for, say, 30 interviews, I can give you a full analysis that will help you.

"We will start with your birth and continue until the day you stepped in this office. You will tell me everything about yourself. I will take notes. At the end of that time I will make my report."

After that : 's easy. Femmes eat this part up. It gives them a shoulder to cry on.

While more femmes than men fall for fortune telling, the order is reversed with the analysts.

STOLEN CHECKS IN HOTEL

J. H. Kilgallen Arrested at Lincoln Held for Grand Jury

John H. Kilgallen, 35, salesman, of 4 Woodcliff street, Brockway, Mass., stopping at the Lincoln Hotel, was held for the Grand Jury by Magistrate William C. Dodge in West Side Court. Kilgallen was arrested by Detective Roger Meehan of the West 47th street station in connection with the suspicion of the theft of several hundreds dollars' worth of Travellers' Checques.

Henry Lowenberg, Kilgallen's attorney, declared the detention extremely unfair and asserted he would obtain the release of his client on a writ. "Magistrates have lost their courage, it seems, since the investigation of the courts," declared Lowenberg.

Kilgallen was arrested when Meehan found scraps of paper in a basket in Kilgallen's room. The pieces of paper bore forged signatures of Dr. O. H. Van Emman, of Calicexico, Cal.

Dr. Van Emman was attending the convention of the American Legion at Boston Oct. 6. He was robbed and Travellers' Checques were stolen. Following the arrest of Kilgallen, several of the checques were passed. Kilgallen could not account for the physician's signature in the waste paper basket. It did not correspond with his own writing, an expert testified.

BARBER IN WRONG

Forced Arrest of City Marshal, Who Was Obeying Court Order

"You have left yourself open to a splendid civil action," Magistrate William C. Dodge in West Side Court told Lawrence Rosenfeld, 422 East 3d street, Brooklyn, manager of the Mayfair Barbers, 156 West 44th street, formerly operated by the late "John the Barber," when in West Side Court to prosecute Murray Isaacs, city marshal, of 346 Powers avenue, Bronx. Isaacs was freed.

Isaacs had a court order to seize certain articles in the barber shop. He had brought a motor truck. Isaacs stated that Northern Tubes Lighting, Inc., had obtained the court order.

The marshal displayed his shield and the court order. He began to seize the articles allegedly owned by the company. Rosenfeld demanded that the city marshal be arrested.

Jerry Dunleavy, cop of West 47th street, sought to dissuade Rosenfeld. The latter was adamant. When the court heard the facts he immediately dismissed the city marshal.

Anti-Bangtail Feeling Splits Newport Blooders; "Keep the Riff-Raff Out"

Providence, Feb. 24.

Newport blue-blooded society is pretty well split up over an attempt to legalize horse-racing there. A bill, setting up a pari-mutuel system for the city of aristocrats, has been introduced in the Rhode Island legislature, and has the backing of powerful Newport interests, including William H. Vanderbilt, president of the Rhode Island Senate.

Young Vanderbilt has made several attempts in previous years to put the scheme through, but the move has been balked by dissension among society folk. This year the feeling is even more pronounced, and the split has become so bad ill-feeling over the matter has brought several sharp tilts out in the open. Some of the bloods opposed to legalized gambling claim that such a system will bring scores of questionable characters into the city, and ruin it for society. Recently one of the opponents in a public address said that Newport society liked horse-racing when it was held in other communities, but it drew the line on bringing such a scheme home and making the city a "second Saratoga."

WALKING MARATHON 30 DAYS—TO QUALIFY

Spokane, Feb. 24.

Forty-two couples are walking their way to fortune and possibly national championship marks in Will Maylon's Inland Empire walkathon at the Auditorium, theatre. Three have dropped out since Saturday, when the long walk got under way. The event, the first of its kind to show here, has been attracting good day and night crowds.

Spike Huggins, carnival promotion man, is with Maylon in the promotion. A purse of $1,000 for grand prize.

Contestants must stay 30 days to get in on the money. Thereafter the grind starts for the money. Contestants are working in pairs, with 45 minutes on the floor and 15 minute rest periods. A corps of three doctors and three nurses are on hand 24 hours a day.

NOT SO HOT IN MARTS OF TRADE

Nearly All "Names" Have Tried Sidelining with Everything from Salami to Silk Hosiery and All with Same Flop Results

ALMOST AN EPIDEMIC

Hollywood, Feb. 24.

Proof of the adage that the shoemaker should stick to heels can be had by glancing around Hollywood and getting an eyeful of the picture people who have tried their hand at some commercial business and gone floppo.

There are numerous monuments to the business ambitions of actors that have been nipped in the bud. The flesh was willing to make a fortune on the side, but the ability was below par.

Every picture player thinks he should be as good in some other line as he is in pictures. The number of commercial busts that actors have made proves something.

George K. Arthur figured that he could do nothing with mouse traps, so he opened a class grocery store. Sardines and salami didn't bring any paths to his door, so the shop closed. Arthur paid off and decided that personal appearances were more profitable.

Jack Coogan, Sr., was a big man with a Rolls-Royce agency. But Coogan later decided to stick to looking after his son's affairs. A kid is a picnic compared with the grief of an auto agency.

Agnew's Flower Shop

Bobby Agnew did a nose dive with a flower shop. He had plenty of friends, but they knew nothing about orchids, being strictly gardenia guys.

Bill Seiter, Richard Barthelmess, Jack Warner, Mary Pickford, Robert Woolsey, Sol Lesser and Bud Barsky all opened minnie golf courses. When they blew it was like a diving contest at the Olympic games.

Bob Murphy got a ham and cabbage eating house started. Murphy worked hard around the joint and threw in a couple of songs with every order of ham and. He finally closed the place for good—his.

Viola Dana took a flier in the garage business. It ended with Miss Dana buying red ink by the gallon.

Clara Bow Tried It

Clara Bow and her pappy tried their hands in the restaurant business. Pappy was the boss, but he couldn't get the place into high and he ended with a flock of good steaks on his hands.

James Gleason and Robert Armstrong got the fight promoting bug and opened a slug palace. They dived quicker than most of their fighters, which may or may not be to their credit.

Huntley Gordon figured that Gordon would be a swell name for a hosiery maker. He dug deep in the old fan mail box and told all his pash admirers that he would supply them with silk gam coverings. Some of the gals answered with an enclosure, but not enough to satisfy the silk worms so Gordon went back to acting.

Previous failure of most actors to make an impression in the big business world doesn't seem to make any impression. They are all willing to take a flier in commercialism with the idea they will be the exception.

No use warning them off. The less they know about business the more they are liable to take the plunge.

Fewer Arrests, Cops Laying Off Pinches, Owing to Investigation

Since the Seabury investigation of the magistrates' courts there has been a noticeable falling off in arrests of all kinds. Cops attached to the staff of inspectors are not hesitant in saying they are laying off pinches.

The cops are frank to state that they fear appearing in magistrates' courts. Defendants shout frameup, they assert, and frequently the cops are burned by the court for making the pinch because they fail to produce the necessary evidence.

As often the magistrates are perplexed. They are giving more sentences than formerly.

The West Side Court that has come under the fire of Kresel and his staff, deals with a larger miscellaneous sort of crime than any other in the city. West Side Court covers Times Square and its environs.

Heretofore plainclothesmen of the staff of Deputy Chief Inspector James S. Bolan and Paddy McCormick were constantly arraigning prisoners in West Side Court for divers offenses. Recently, the plainclothesmen have made their visits scarce to this old court building.

When asked why, they state, "Why should we make arrests? Bring a prisoner to court and when he is freed, you are charged with lacking the necessary evidence. And then subject yourself to critics in and out of the police department. Not me," they chorus.

Vice Cops Loafing

Vice cops have apparently laid down, when one observes the number of arrests before and after the Seabury investigation.

Bookies formerly arrested as often as twice a week, haven't been pinched since the investigation started. The same applies to other chronic offenders.

Plainclothesmen are quitting the Inspector's staff since the inquiry. Bluecoats offered the assignment decline. It is almost certain that those under fire for rich bank accounts or mentioned by the stools will never return to their former assignments.

It is said that loose ladies are parading the walks of Times Square. One gave out cards of her home address, a hotel in the 50's. The manager learned of it and she was ordered out of the hotel immediately. It is said not to be an isolated case.

San Juan Hill, the Black Belt on Amsterdam avenue and the 60's, where policy slip players and collectors gather are being arraigned fewer times than heretofore. The bank is said to be owned by a well known politician.

One squad of detectives not under Kresel's investigation, and probably will not, are the Pickpocket and Narcotic men. Both squads are held in high esteem.

Ticket Spec Arrests

The ticket spec who seemed to have a free hand prior to the investigation is being arrested with regularity. They are usually held for trial in Special Sessions.

The magic little paper "the 0-14" is no more. The 0-14 was a complaint drawn by cop and police court clerk and resulted in the dismissal of the defendant. Chief Magistrate Corrigan, as soon as he assumed office did away with the 0-14, much to the chagrin of cops and clerks.

Rumor has it that the entire detective forces—West Side and Inspector's staff (McCormick) will be relegated to the sticks with an entire new and young staff installed. This has been denied by police heads.

clothesmen were ordered to be more active.

McDonald testified that he arrested Cohen near the Globe theatre. He stated the defendant advised several men where to purchase tickets for the Globe.

Prohibish Trade Paper

Bootlegging industry having been put on a business basis, it now has its own trade paper.

A gag, of course, but conducted along regulation lines.

Title of the trade paper is "The National Bootlegger," and publication office is in Chicago. Naturally.

Manicurist Battles Boy Friend and Cops While Others Go to Church

Estelle Gray, 18, and Anna Thomas, 18, both of 123 West 80th street, and who stated they were manicurists in Spinrad's, were arraigned in West Side Court before Magistrate Mogilesky on a charge of disorderly conduct. Miss Thomas was held for trial in Special Sessions on a charge of kicking a police matron down 32 steps in the West 30th street station. Miss Gray was freed.

Miss Thomas, pretty and small, had been to Reuben's with Morris Reisman, married, of 245 West 107th street, she told the court. Prior to that they had been in the Blossom Heath Grill, run by Frank McManus, brother of George, asserted Miss Thomas.

Later they arrived near Miss Thomas' address in a cab. She stated she had quarreled with Morris and he struck her and ripped off her earrings. Patrolman Veltri of the West 68th street station ordered Miss Thomas to her home.

Persons were on their way to church. Miss Thomas spat at the cop and kicked him in the groin, it was charged. Miss Gray could hear sounds of trouble from her window. She went to the aid of her friend and was taken in custody. The cop testified Miss Gray had interfered in the arrest.

When Matron Margaret Fagan of West 30th street station frisked Miss Thomas the small manicurist spat at her, kicked her and then gave her a final boot, sending the heavy matron two flights below.

This was too much for the cops. They quickly put Anna in a cell.

"I was hysterical. I remember nothing. Why didn't they arrest Reisman. He smacked me," she sobbed. She was unable to get bail. Miss Gray sought Reisman for help.

FARMERS SELL BEER FOR CHI SYNDICATE

Chicago, Feb. 24.

An epidemic of beer drinking spots, located in farmers' homes has sprung up on all roads within a radius of 30 miles.

A syndicate, making the brew, is covering the territory and using barns, and in some cases, homes of farmers who are glad to be able to grab a little extra cash. The syndicate supplies the tables, chairs and waiters.

HARRY COHEN HELD

Charged with Ticket Steering on B'way—Must Go to Trial

Harry Cohen, theatre ticket broker, at 1553 Broadway, fought hard to escape trial in Special Sessions. Magistrate Mogilesky ruled that Detective McDonald, of Inspector McCormick's staff had made out a prima facie case on the charge of "steering." Cohen gave his home address as 675 West End avenue.

Cohen and his brother have operated around Madison Square Garden for some time. Complaints have been so numerous recently plain-

What Frisco Said About a Lion Doesn't Mean Popular Wrestling

By Joe Bigelow

Wrestling is back. The sport of men mountains has emerged from its 20-year state of neglected sleep to a point where it is now the favorite diversion of New York's sporting gentry. Since the days of Gotch and Hackenschmidt, even through the iron reigns of Stecher and Strangler Lewis, wrestling had been in disrepute and sports oblivion.

Wrestling took advantage of the wide open spot in the sportsmen's affections, left by boxing when boxing recently went double awful. In less than half a season the grapple and limb snatching racket has forged to the front of ring sports.

Frisco once said the only sport that's on the level is hunting—a lion can smell money but doesn't know what it is. A more facetious fellow declared that only wrestling is legit. Yet another, or maybe two other fellows, asserted that if a wrestling match were staged on the up and up, it couldn't hold an audience for five minutes.

But staged or ad libbed, rehearsed or opened cold, phony or legit, wrestling has its attractions.

This was exemplified in the complete sell-out of Madison Square Garden Monday night for Jack Curley's show. Jim Londos and Jim McMillen were the big attraction, with some sort of championship or other at stake.

There hasn't been a sell-out boxing card, including bonafide championship affairs, at the Garden in two seasons. Monday night's capacity attendance denotes either that wrestling is back in business and boxing is due for an hibernating stretch, or that they'll have to fight each other henceforth.

Curley has been wrestling's wet nurse through rebirth, second childhood and adolescence. He groomed it patiently in the old 71st armory days and now it's a clever kid.

Air Fliers

Where wrestling has an edge is in the human spectacle it offers. Huge 200 - pounders wallowing around the ring, flying through the air from human catapults and landing heavily and noisily on domes and spines, is a sight. Through this physical flash, wrestling has its advantage over boxing.

A bad wrassle can't be as boring as a bad fight. Nothing is as uninteresting as a couple of slow near-sluggers dogging it through 10 rounds. In a technically poor wrestling bout there is always the heft and sometimes much to laugh at.

These big bozos possess a natural element of comedy that's lacking in any other sport. They're usually a howl immediately upon removing their bathrobes. The antics, the postures, the gestures, the acting and the grimaces are funny.

The cruelty of the sport appeals to men. They roar when a victim's head is caught in a strangling arm vice. The women present Monday night howled, too. Though the percentage of women was small. Boxing draws more of that sex, but for wrestling it might be merely a matter of educating them through the men. At least in wrestling there is no blood shed.

The extent to which wrestling has returned is mirrored in the opposition angle that has lately crept in. New York at present has two factions, called "trusts." Londos and McMillen were fighting for the "world's heavyweight wrestling title" Monday night, according to the billing, but the title is Curley's. The other mob has its own champ.

It made little difference. The spectacle was more important to the crowd.

Londos, the champ, is a stubby steel-muscled Greek. McMillen, American-born, is taller and rangy, though not as powerful. He's an ex-footballer. That classification passes easily, for McMillen's pet trick is a headlong flight into an opponent's solar plexus, suggestive of the flying tackle of the gridiron game.

Londos won this match, just as he did the last one with McMillen, after more than an hour of work.

It was a hot and even battle. The boys were on a see-saw as far as results were concerned, with frequent changes of top man. McMillen's holds were more diversified, but Londos was the stronger.

The Foot Bend

Bending a guy's foot back until it seems to touch a baldheaded man in the first row is one of wrestling's most appetizing gestures. Then there is the body scissors which squeezes a man pretty hard and the hammer lock which simplifies arm breaking, while the arm lock can accomplish practically the same thing. The head lock makes 'em dizzy. Four or five applications of this, with a flying mare at the finish of each chapter to add a body thud, and your man is ready for the cleaners.

That's what Londos slipped onto McMillen, though he added a wee bit of ankle grinding for variety.

They struggle, gasp, squirm, toss, roll, pull, yelp and grunt to keep the free shouder off the mat. When it touches, it's over.

Garden played to 21,000 people Monday night for a gross of $60,216.

Must be a pleasure for a wrestler to go home at night, slip into the soft hay and lay both shoulders on the mattress without worrying about a referee slapping an opponent on the back as token of victory.

TICKET STAND-IN FOR COHAN—ARREST MADE

Magistrate Mogilesky in West Side Court held John Campbell, 24, usher and ticket taker at the Cohan theatre, for trial in Special Sessions. Campbell is the son of a police matron and resides at 142 Audubon avenue. He denied the charge.

"City Lights" is appearing at the Cohan theatre. Tickets have been resold after they had been accepted at the door, William H. Rudolph, manager, told Assistant District Attorney James Fitzsimmons. Rudolph asserted the racket has been going on since the Chaplin picture began playing.

Rudolph played sleuth. He learned, he told the court, tickets were being peddled after they had been accepted at the door. Rudolph said the tickets fell into the hands of "Abie," a ticket spec, near the Cohan.

A colored employee was questioned by Rudolph. He admitted Campbell gave him tickets to turn over to Abie. Two other employees told how Campbell broached the subject of joining the scheme, but they declined.

Thirty dollars' worth of tickets accepted at the door were taken outside to Abie, stated Rudolph.

Campbell had been employed at the theatre for two weeks, stated the manager. It was not disclosed how the leak came about. The colored employee was not discharged.

Levinsky Must Explain 2 Bouncers for $285

"I am not permitting my client to take it on the chin for two rubber checks," asserted Samuel Lagusker, attorney, when he appeared to prosecute Battling Barney Levinskey, erstwhile light heavyweight champion, summoned to explain why he gave Sylvia Ford two alleged worthless checks for $285.

Levinskey sent a special delivery letter to Magistrate Mogilesky in West Side Court asking for an adjournment until Friday of this week, asserting he was K. O.'d by an attack of grippe. The adjournment was granted.

Miss Ford appeared with her attorney. Lagusker stated to the court she had been employed by the former champ at his gym at 711 7th avenue.

"Levinskey gave my client two worthless checks. One was for services and the other Miss Ford cashed. Both were returned from the bank marked 'no funds'," stated Lagusker.

Miss Ford resides at the Empire Hotel. She was formerly in the Winter Garden show as a specialty dancer, said Lagusker.

The ex-champ was the agent of a flesh-reducing apparatus.

OPEN MUTUEL BETTING

6 Branches for Paris—Wide Open Gambling

Paris, Feb. 13.

Permission to open the first six Paris branches of the mutuel (totalizer) enabling bets to be placed without attending the races, has been signed by Andre Tardieu, former Prime Minister, and now Minister for Agriculture.

Idea is to permit people who cannot attend the races and are placing bets with bookmakers, which is illegal, to bet openly, thus providing the state with an increased revenue.

STERN'S PHONEY TALE OF KIDNAP-HOLD UP

The terrible tale of Harold Stern, orchestra leader, being kidnapped and robbed of $10,000 sent a squad of scribes and legmen from the tabloids and big metropolitan dailies scurrying to the office and home of the garrulous musician.

The story had it Stern had been taken in a cab from the St. Moritz by several bad and vicious looking men to Albany, N. Y. He was forced to give up his cash or suffer the consequences. Harold gave up his money, so it was narrated in a tabloid "beat."

But Harold had hardly finished his slumber when police headquarters quizzed Detective Tommy Walsh, who carried the "squeal." When the press boys reached the Carnegie-Plaza, where Harold lives, he sleepily answered the phone and said he could be seen at his office, 1560 Broadway, later in the day.

Tommy Walsh, of West 47th street station, didn't wait for Harold to complete his sleep. Harold and Tommy sped to headquarters, where big police officials wanted to hear about the bad men.

Reporter "Romanced"

Stern told Inspector John J. Sullivan, boss of the detectives, the same story that he told Walsh. "I was gypped out of $5,000 by several smart gents. They were to place my orchestra on the air and book them. But nothing ever came of it," said Stern.

"I appealed to Detective Tom Walsh. He asked me for further particulars and offered to make an arrest. I promised him to return, but I never did," said Stern. This was the same story he had told Walsh when he reported the loss of his five grand.

Sullivan asked Stern about the story of the kidnapping, and he said some tabloid reporter must have overheard the true story and "romanced" the rest of it.

Parents of 5-Yr. Colored Dancer Held for Trial

Charged with permitting his 5-year old son, Sam Davis, jr., to dance with him in an act at the Republic theatre where an alleged burlesque show is appearing, Samuel Davis, 35, colored, of 275 West 144th street, was held for trial in Special Sessions. Bail of $500 was furnished for the elder Davis.

Pisarra and Raderick witnessed the show and observed the child appear in the act with his father and several others. The boy dances, the agents averred.

The Children's Society is making an intensive drive on shows where minors are appearing. The law states they can have speaking roles but not dance. Special Sessions fined Leon Spachner last week $50 for permitting a minor to dance in the "New Yorkers."

Forum

New York, Feb. 19.

Editor "Variety":

Having read the comment of "Variety," I was greatly surprised to hear myself called a "stooge."

I happen to be the young lady who sings in Oscar Loraine's act and am working as a "plant" in the audience.

My definition of a "stooge" has been someone with no particular talent who assists a performer.

I trust that you can comprehend why I called your attention to this, since "Variety" is supposed to have the ablest critics. *Harriet Siegel.*

Road House Reopens

Harry Susskind has taken over the Castillian Royal on the Pelham road, Bronx.

Road house, formerly operated by the Crying Goldmans, has been dark all winter.

Inaccurate Biographies

William Powell

By Claude Binyon

Hollywood, Feb. 21.

Until the picture industry cleared its throat and said Hello, William (Beady) Powell, the suave Simian, was known to the public as "that fellow who played in that there other picture where the girl almost died in the snow." But his rippling vocal chords gave him a name, a home, automobile, subscriptions to two magazines, refillable fountain pen and a dozen of the new-size golf balls. That's why Powell now talks in his sleep.

Beady spent his boyhood in Pittsburgh, birthplace of the Black Shirt movement. He was a thin, anemic chit with bulging brow and bamboo legs. He wore plus fours before they were invented.

Beady's father was worried about the boy. He called him into the woodshed one day, coughed uneasily and smiled with the forced abandon of two faces seeing each other through a keyhole.

"How are you making out at school, Beady?" he asked.

"Excellent," replied Beady.

"Good grades, eh?" the father stalled.

"Irreproachable," said Beady.

"There's more to existence than study, Beady," the father mused. "There's life, you know."

"Indubitably," Beady agreed.

Father's Advice

"What I mean, Beady, is that there is the healthy satisfaction of a good tussle with the boys...the healthy satisfaction...yes, sir...and then there are the girls, Beady... the girls...uh, it wouldn't hurt you, Beady, to strike up an—uh—an innocent acquaintance with the girls. Yes, sir!"

Father seemed relieved.

"You think I'm rather backward in that respect, don't you, father?" Beady asked.

"Well—heh," answered father.

"You may cease worrying," said Beady. "I know what it's all about, kid."

"What?"

"I've been through the mill," said Beady. "Love and scram is my creed. When their ole hearts start beating normal again and they start talking about wedding bells, that's when Beady heads for new alfalfa. And how!"

The father stared aghast at the spindly, 12-year-old roue. He reached for a stick and bent Beady across his knee. A succession of whacks and piercing yelps rent the Pittsburgh haze. Then father left the woodshed and walked to the house.

In the woodshed young Beady sat down and abruptly stood up again. He looked about him. Everything he saw seemed strange to him. His expression was bewilderment and pain. He sobbed softly and his nails dug white crescents into his palms.

"Oh, that it should come to this!" he cried.

The full, warm tone of his voice startled him. It was so different from the shrill piping that had been his before. Intrigued, Beady spoke again.

"Friends, Romans and countrymen, lend me your ears." It sounded great.

"I'll be an actor"" shouted Beady, and he sounded like one.

Several years later Beady spent several months at the Academy of Dramatic Arts in New York. He left there when they started using automatic elevators.

Beady's first stage work was in "The Ne'er Do Well" at the Lyric. Then several seasons of stock. A picture part in "Sherlock Holmes" at Metro gave Beady his first taste of celluloid since he quit a rattle, and he liked it.

Muted by the screen, Beady couldn't make any headway until Vitaphone gave somebody the idea for Movietone. Then Beady bounded ahead so fast he lost his hat and has never worn one since.

Paramount built Beady into stardom with murder mysteries wherein everyone but Beady was found full of bullets. Warners saw the pictures and liked them so well they put Beady under contract. This made Paramount sore, but everybody gets sore now or then.

Whenever Beady's voice gets weak he sneaks into the woodshed and whacks. If it weakens on a set he has a prop boy whack.

May explain why Beady always plays love scenes standing up.

Ballet Dancer Wore a Dress—But She's a He, And She Can Prove It!

Fred Morgan, 19, who stated he was a ballet dancer and has appeared with Sherwood's "Ballet Revue," was found guilty in West Side Court by Magistrate Barney Mogilesky on a charge of masquerading as a female. Morgan stated he lives at 18 East 37th street.

Diners in a restaurant at 117 West 42d street received a great treat when Morgan, accompanied by a friend, appeared. Morgan was attired in a long lavender gown, hennaed wig, a large black velvet cape and silver slippers. His boy friend was attired in mufti.

Management asked Morgan to leave. Morgan was indignant. Later he left.

He returned with his friend and demanded an explanation, stamping his silver slippers on the floor. The patrons arose en masse to observe Morgan. Soon Patrolman George Morgan of West 47th street station (no relative) appeared and bagged Morgan for masquerading.

While the boy dressed like a girl mused in a cell at West 47th street, his friend fled for some male attire for him. He returned with trousers, jacket and overcoat. Morgan, the cop, held onto the female attire as evidence.

In court Morgan, the dancer, still wore his slippers. His face was partially rouged. He told Magistrate Mogilesky that he had attended the Rovers' masque ball at Rockland Palace.

"Judge, I rode to the restaurant with my friend in a cab. No one saw me. I had attended a masque ball and was ignorant that it was a violation to appear in the costume in public," said the ballet dancer.

Magistrate Mogilesky fingerprinted Morgan and remanded him to West Side jail until later this week for sentence.

Gambling Rooms Raided By Mexico City Police

Mexico City, Feb. 24.

Secret agents of the government swooped down on the classy gambling casinos here that have been providing bootleg play for tourists.

One spot was the Club for Tourists and the other the Parliamentary Club, both with usual gambling, including poker and baccarat.

When the officials crashed in they were crowded with men and women in evening clothes. Many were loaded into patrol wagons and carted off to the police station, where they were admitted to bail.

Proprietors were held without bail, the places having been run in defiance of the order of President Ortiz Rubio that the lid must be clamped down.

Objections to Kay Laurel Accounting Are Upheld

Surrogate John P. O'Brien has sustained objections to an accounting in the estate of Ruth Leslie, known on the American stage as Kay Laurel, which estimated her gross American assets at $96,528, with expenses of $15,335, leaving a net balance of $81,192.

Objections were filed by Joseph W. Boyle, executor and sole legatee of the decedent's will, probated in London. Objections were also filed by the special guardian, Charles Stump, of 233 Broadway, New York, for an infant son, Joseph K. Boyle.

The objections referred to the fees paid by the administrator to his Pennsylvania attorneys, amounting to $4,350; payment of $4,020 to the New York attorneys, and $4,412 for a trip to England made by the administrator and one of his Pennsylvania lawyers.

Since the property left by the deceased in New York as not disposed of by any instrument the child inherits its mother's estate in this country, namely, $96,528. The will, signed in England, makes Joseph W. Boyle the sole legatee only insofar as the property in England is concerned and said nothing about the decedent's property in the U. S.

CHATTER

Broadway

Kenyon King doing radio work.

Billy Delaney is Hollywooding.

Third school of wrestlers forming.

Sophie Tucker due back May 11.

Phil Adler is wearing an iron lid.

Michael Arlen making the rounds.

Ann Leaf goes for waffles and coffee.

New style nut wears spats and no hat.

Taylor Buckley is a camera enthusiast.

Lyda Roberti gives out that dialect off, too.

A Chinese taxi driver cruising in the Square.

No more toothpicks in the better restaurants.

Jack Smart was once on Great Lakes boats.

Ed. Hitchcock p.a.ing for New Yorker Hotel.

Billy Callahan's set for pictures Dentist did it.

Chinese waiters fancy those plush overcoats too.

Par will re-short Ethel Merman for four more.

Nick Dawson's avocation is portrait painting.

Julius Tannen to Detroit for speechmaking.

Adeline Leitzbach's cat, "Daisy," has pneumonia.

Lee Blanchet hopping to Florida. Six or seven weeks.

Freda Jackson went to Boston—and got a divorce.

Ethelyne Holt was plenty nervous at her radio debut.

Art Gillam drinks a quart and a half of coffee daily.

Miami is in for a flash of Freeman Bernstein.

Murray Bloom steering Bee Palmer's vaude return.

Fred Block in Miami Beach to shake a stubborn cold.

Ray Payton is piloting "Beyond the Law" on the road.

Evelyn Hoey is going into vaude. Songs and two pianists.

George Jessel walking into the Astor at noon in a high hat.

Bert Wells, former theatre treasurer, hurt in motor smash.

Charles Gray of Vanderbilt box office ill with a heart attack.

Lou Clayton denies that he'll be back at the Palace in March.

Nick Schenck walking on Broadway in the rain without a hat.

Nell Roy bought a bridal gown recently. For a show, though.

Owen Davis goes on Radio Home-Makers' Club Feb. 26 for CBS.

Music stores claim sudden interest by customers in accordians.

Bob Merwin, tenor, has been singing for seven years on the air.

Sinus started sneaking up on Ben Blue's schnozzle, but he caught it.

New cabaret-restaurant on B'way without cover or minimum charge.

Vilma Walden is now asst. p.a. to Arthur McHugh on "Paging Danger."

Charles Wilson, "The Loose Nut" comic, is not the Charles Wilson lately jammed up in New York.

Noble Sissle has signed an exclusive management contract with CBS.

Astor therapeutic baths get strong play from showmen Saturday afternoons.

Only 5% of the letters written to Fred Feibel spell his name correctly.

Larry Cramer has been appointed Lieutenant-Governor of the Virgin Islands.

Wife of Alfred E. Aarons home from hospital and reported convalescing.

According to Lorna Fantin, Morton Downey owes his success to numerology.

Leo Morrison in from the coast in reddish chapeau and manteau. You're wrong.

Washington's Birthday saw Broadway captured by thousands of out of towners.

Piletto, Chinese stick balancer at the Palace, was top man in a perch act six years ago.

Mose Gumble alibied his current Miami visit by saying he wanted to see Walter Donaldson.

All the newspaper boys on the lobster trick have set the new fashion of toting gats.

Jerome Beatty will remain away until May 1 in Florida, where blotters won't even work.

Downtown angel money seems to be loosening up again. New life for the shoestringing legits.

When the Alfred Lunts go on tour for the Theatre Guild they take their own cook with them.

The Fox Athletic Club's fifth annual ball will be held Saturday (28) in the Commodore Hotel.

Every CBS announcer attended college at one time or another prior to his entrance into radio.

Bob Stickney, the stilt man, is back in New York after six months in London. He rode back.

George Beuchler, WABC announcer, once won second place in a nation-wide vocal contest.

Charlie Einfeld has lost 10 pounds galloping around a gym and claiming it's handball he's playing.

"Hollywood Inside Out" is a book being written by Doug Fairbanks, Jr., or a ghost, due in summer.

Ole Olsen, stage mgr. of the Orpheum theatre in Grand Rapids, is on the big street for a visit.

Thatcher Clark, who teaches French over the radio, received 10,000 letters from his pupils last year.

Guy Hunter, the blind pianist, after a recent illness, is broadcasting again. He was in an auto accident.

Roasted chestnuts have found a new dignity in a made-over orange juice stall on Broadway, run by an Oriental.

Polly, wife and former vaude partner of Oz, just plays bridge and keeps house for him now that he is agenting.

Annette Henshaw types out the words of her songs on small sheets of paper, singing the music from memory.

Harvey Zimmerman of Mackay's ticket agency again in hospital (Joint Diseases). This time appendicitis.

Charlie Maddox is a grandpop. Child born to the Edwin Wahls last week. Yvonne Wahl is Charlie's daughter.

Corinne Buchanan, formerly assistant to Lynn Farnol, is on her own as a p. a. handling the Central Park Casino.

If there is a prima donna in the U. S. who hasn't put in a bid for broadcasting the major stations do not believe it.

Fellow on party on Miami trip wired back: "Write and tell me what happened the last night I was in New York."

A portion of the Freeport (L. I.) faction is casting glances Westchesterward. Actors can become too thick even for actors.

Ben Alley has an ether fan in Boston who pesters the studio there trying to see him. His broadcasts originate in New York.

When Howard Gouldman punched a hole in his drum during a broadcast, he replaced it with a spare top in 75 seconds.

Groucho Marx visited backstage at "Sweet and Low," then walked on at finale and took bows and more bows. Plenty of extra laughs.

Les Reis and Artie Dunn are an ideal harmony team. They have lived together for years and haven't once had dinner with each other.

Exclusive of recordings and rehearsals, Morton Downey will sing 360 songs this week, on the air, at the Paramount and in his club.

The golfers have found an indoor game which permits use of all the clubs. On 48th near 8th. They want $750 for it—in case you have a home.

Mary Lawlor's father has assumed management of the Knights of Columbus hotel, so the family is listening to the Eighth Avenue trolleys.

If she's gazing enraptured at the lights on Broadway—that's Peggy O'Neil. Says the Great White Way looks grand after seven years in London.

That limey who laughed at the wrong time opening night of "Heat Wave" later chased George Jean Nathan out of the theatre by annoying him.

Walter C. Kelly back from the coast, having made the trip by boat. No Miami for him this season. Said he had enough climate in Hollywood.

Joe Cook made honorary member of Rotary Club, Evansville, Ind. Only others of same rating are Doc Cook, who nearly discovered the Pole, and an elephant.

Park Central pool is installing a pen in a room adjoining the tank, where the customers who missed that trip South this winter can take on a load of tan under lamps.

About 13 years ago Tallulah Bankhead won one of those Picture-Play Magazine contests, in which the winner got a part in a picture. Paramount then turned her down.

Several hotels in the Times Square sector are starting to close in on permanent guests delinquent in rents. Those who owe more than $500 are locked out of their rooms.

Quite a number of stage folk attending the Inter-Collegiate League basketball tossing in Columbia's gym. Maintain it's faster than hockey, a nicer crowd and more exciting.

Saul Abrahams and William Fields' names in lights at Great Neck Playhouse when their show, "Privilege Car," opened Saturday. Robert McNabb, house manager, did it as a gag.

Waitresses in Childs, formerly nicked one hour's pay for unemployed, are included in 10% wage reduction for all employees. But most they make is from tips, non-deductible taxable.

In fulfilling his $700 weekly contract with Universal on its news weekly "broadcasting" Graham McNamee makes two trips a week to Camden, N. J., to have his voice recorded for the "news."

Mrs. Elsie Morrison underwent a sudden operation for tumor at the Park West Hospital Friday (20.) Performed by Dr. Amey. At same time her husband, Charlie, packed in ice to stave off append op. He staved.

Hugh Russell Fraser, radio editor of the Albany "Evening Times," stopped off in New York last week on his way to Washington, where he will spend his honeymoon. Fraser last week married Mabel Hines, non-pro, also of Albany.

Beatrice Lillie is going in the hospital this week for a slight operation. Miss Lillie says the story printed by the tabs about herself in a nite club fracas was just hooey. Nothing happened. Miss Lillie was there with a party of 12.

The peddling of stolen stuff or "hot goods" in Harlem has degenerated. Bought at wholesale houses, regularly manufactured to be sold as "hot goods." Chinese silks are made in Hoboken and sable furs merely some sort of cat fur.

Many of the brokerage offices spotted in buildings around Times Square, which sprung up overnight with the flood tide of the bull market, are now dark, the offices being discontinued while the rent in many cases goes right on under the leasing arrangement.

When Harry Hershfield, currently vaudevilling himself, was informed that an actor was using one of his gags, Harry wired the fellow to please desist. Actor answered that the gag belonged to him as he had been thinking of it without using for some time and his answer was in form of a 300-word wire. Cartoonist replied: "Any one who sends a 300-word alibi is guilty."

Miami

Lid still on.

J. C. Stein resting.

John Heydler has arrived.

Jessica Cole visiting her sister.

Sam Rosen has an apartment.

Maxie Rosenbloom on the beach.

Harry Sinclair here for the races.

Norma Terris opened at Embassy.

Roman Pools now has canned music.

Benny Friedman, football star, visitor.

Louis J. Horowitz among those present.

Ignor Sikorsky arrived from South America.

George Olsen for the covers at Floridian.

Atwater Kent here on his yacht "Alondra."

Peter Doelger and Bill Danforth minnie fans.

H. I. Phillips of New York "Sun" at Everglades.

Mr. and Mrs. John Ringling entertained at Embass. Club.

John Golden, speaker at the weekly dance of Anglers' Club.

Joe Williams, New York sports editor, here for the two fights.

Roman Pools broke a record Sunday with 2,700 paid admissions.

Roger Wolf Kahn in Palm Beach to bring his amphibian plane here.

Cliff Mosier, p. a. for Frank Bruen, keeping him in the headlines.

The Committee of 100 should auction off the winter season next summer.

All of the golf stars are beginning to arrive for the various tournaments.

Rafaelo Diaz, tenor of Metropolitan Opera, guest of friends in Cocoanut Grove.

Cinderella ballroom sponsoring a beauty pageant to select "Miss Miami of 1931."

Plenty of lots at the race track. Most of the big bettors have folded.

Capt. Dan Kelleher and John O'Reilly, mayor of 96th street and Broadway, at the races.

Olympia theatre celebrating its fifth anniversary this week. Henry Santry and band attraction.

Jean Mallin and wife splashing around the pool. Helen Morgan, Jr., too, and everybody's talking.

If Anatol Friedland had only made that other pass Saturday night at Hollywood! Very good as was.

George F. Baker, Jr., and party of friends departed in his yacht "Viking" for a cruise to the Canal Zone.

Barney, headwaiter for John and Christo many years, got himself getaway money by collecting on a parley.

Frank Dineen has opened on the ocean front outside the corporate city limits and right next door to the Surf Club.

A famous band leader is having plenty trouble with "his boys." They were all ready to walk but the cash stopped it.

Pan American Airways reports a record day in 15 plane movements and 126 passengers carried. Previous record 114.

And now they have closed Miami. All the handbook, pool and game rooms ordered closed until further notice. Nice season.

The popular John Steinberg's Coffee Shop in the Roman Pools is the meeting place for all the Broadway bunch. At all hours—day or night.

Hollywood Country Club now charging $3 cover and $1 for cracked ice besides the regular prices for water. Reason, Helen Morgan. Boys think the boom is on.

Jean Mallin was guest at Roman Pools Saturday night. Joe Lewis and his stooge worked up a gag with him along the usual lines that had the customers in hysterics.

Jackie Berg given a dinner by friends at the Alamac. Among those present were Young Stribling, Maxie Rosenbloom, Johnny Risko, Jim Maloney, Primo Carnera and Max Schmeling.

The bulls and the bears pal around together down here. Fred Fisher entertained at breakfast on his yacht today for Bill Danforth, Ben Smith, Ray Renny, George Breen and Bill Fisher. When the market opens friendship ceases.

Joey Levins, betting commissioner, leased Terry Druggan's ocean front home for $1,700 cash. Only there a few days when Druggan came to town and put them out, stating no one had any authority to rent the place. Joey is now in Havana.

Proprietor of a game room is shopping for a gold chisel to present to his former landlord. The landlord was "in" for a piece of his former joint and when the authorities forced him to move outside the city limits the landlord tried to declare himself in.

The boys are getting all the breaks on the liquor prices. Like the stock market, nose paint is low. Johnny Walker Black Label at $50 a case is about top, with John Adair, Peter Dawson and likes at $26.50. Good gin from $20 to $30. With few buyers in sight it looks like prices will still go downward.

Seattle

Earl Crabb to Bellingham.

Follies theatre closed again. "Alterations."

Acts back from Shanghai say it's the actor's paradise.

State legislature seems due to pass bill legalizing boxing and wrestling.

One thousand seats at $1 offered each performance at Civic Aud for Chicago Opera next month.

Marjorie Robillard, radio singer, becomes Mrs. Curtiss Skinner. He liked the way she sang "I'm in Love With You."

Mayor Edwards, Seattle's showman mayor, conferring with big business trying to solve local street railway problem. City owns the car system.

Loop

Dick Collins, fresh from England.

Ted Weber, p.a., in for public speaking.

Frank Dare coming out after a tough siege.

J. C. MacCaffrey, carnival agent, again in Chicago.

Benny Holzman attended the "Sketch Book" raid.

George Givot had a birthday party at Coffee Dan's.

Fritz Blocki, drama critic of "American," in Florida.

Ted Morris, B. & K., voted, by proxy, for a new mayor.

Cheri, Larry Rich's wife, has invented a new cold cream.

Gregory Ratoff leaves shortly on a two weeks' eastern holiday.

Bill Pickens is back of the Stadium Tilden-Kozeluh tennis match.

E. M. Gluckman brought his suit of multi-colored pajamas to Chicago.

Carol Frink, picture critic of "Herald-Examiner," has taken up embroidering.

Sam Herman doesn't know what to do about an act he's booking called Sam and Herman.

James Petrillo, head of the musicians' union, back from Miami with a badly sunburned back.

Effie Sigler, picture censor head, voicing her opinions on legit, and giving testimony on the "Sketch Book."

Irene Castle McLaughlin, town's self-appointed canine protector, has declared war on dog collars lined with tacks.

Frank Smith, Palace manager, spends his spare moments running down voters for his favorite mayor candidate.

Edward B. Sullivan hid from every one in Chicago for two days so he could study the town's crime at first hand.

Jack Hess doubled at the RKO convention by running down the choice borrowers who forgot to return when he went east.

Boston

By LEN LIBBEY

"Trader Horn" at Majestic Mar. 1.

Grover Burkhardt new manager of Gayety.

Ed Zorn, high-power Publix exec, back on the job.

Jacques Renard back at the Mayfair after illness.

Billy Sunday playing to good business at Tremont Temple.

Louis M. Boas will be out of St. Elizabeth's Hospital in about three weeks.

Alice Donahue, sister of the late Jack, has gone into local radio work and making the grade.

Ringlings' reported as planning to play under canvas this spring rather than at the Garden, which was constructed with circuses in mind.

Pool operations reduced to one-half normal volume by police activities following gang war over territory. One man machine gunned last month.

Gladys W. Talbot, professional dancer, has filed three suits for $20,000 each against four local defendants as the result of an automobile accident.

Town at present in the throes of a reform agitation precipitated by a half dozen arrests for alleged immorality on an organized basis involving school girls.

The Charlotte Cushman Club, active in Boston, gave a tea dansant at the Copley Plaza last week in which every local show was represented by at least one star.

J. E. M. Sanford, for 40 years assistant dramatic editor of the Boston "Globe," and known to almost every road agent in America, retired Friday (20). Farewell gift from 150 associates, including the men in the makeup room, record in itself.

Proposed night club for the top of the Motor Mart Garage is now said to have little probability of materializing, although blue prints drawn. The general night club situation in Boston is steadily getting worse with practically no liquor selling at any of them.

CHATTER

London

Dice throwing another vogue.

Pola Negri gave an at home.

Wellington boot season started.

Jack Hylton completed short for Pathe's.

Percy Nash has opened an agency somewhere.

New Leicester Square bolstering with vaude.

Donald Calthrop said to have quitted B. I.

Morris announces a new British car for $500.

Benita Hume getting talker breaks again.

Jeanne Jay touring the sticks in "On the Spot."

Number of foreign-made autos in town increasing.

Joan Barry has gone sick, holding up current talker.

Reginald Fogwell having operations for damaged leg.

Donald Calthrop has quit B. I. P. Best trouper they had.

Alex Esway met a brother he hadn't seen in 14 years.

Parties the current vogue in the art quarter, Chelsea way.

Herbert Mundin collecting press notices. Fashionable habit.

Colored dancers vacating Jones' Corner and drifting to Paris.

Sam Smith, British Lion magnate, is expanding in the film sense.

Cyril Stanborough proud of his photos, particularly of himself.

Alhambra trying to brighten the suare with a new show of lights.

Peter Burnup, "Daily Mail" film scorer, abed with gastric influenza.

English studios circularizing agents for an "English Evelyn Brent."

Stage shows still sticking in the West End film bills despite b. o. slumps.

They have a crude way of finding out your age at Clarice Mayne's parties.

Billy Pierce arranging Sunday concert at Pavilion by courtesy of Cochran.

Leslie Gordon, who used to be a script writer, now blossoming as a director.

John Longden writing plays in his spare time. An actor, so he gets a lot of it.

Chips Fisher, Tivoli lounge lizard, building crazy pavement in his outtown home.

Blattner Corporation has given up its offices at the back of the Shaftesbury.

Jessie Draper (Duffin and Draper) has a standing order for kippers at the Criterion.

Current problem in English trade, according to chatterers, is "who is John Harvel?"

Fred Gilling, brother of George Mozart and in his act, fell dead on a train journey.

John (Paddy) Carstairs back from Hollywood with a contract in the Basil Dean ranks.

There's a stunt around for a training college for film players here. Badly needed.

Current discussion is whether Brussels is brighter than Paris and where London comes in.

Victor Taylor, out of Audible Filmcraft's space desk, got a job with the John Harvel unit.

Hitchcock's latest talker, B. I.'s "Skin Game," said to be the best yet from an English studio.

British producers have started gag of shooting exteriors in the Riviera again. Must get a holiday.

Stanley Lupino recuperating in Madeira with Barry Lupino taking his part in the provincial tour of "The Love Race."

"Sunday Express" screamed for a woman to be released from prison before her child was born, to learn next day twins had arrived two days before the story.

Super, Charing Cross road, the Gaumont grind house which was closed because the London County Council refused to renew its license, reopens as a repertory news reel and short house.

John Tranum, one of you folks, who did some doubling work in "Hell's Angels," is doing similar stuff for B. I. P.

Jose Collins in the lounge at the Prince of Wales first nite, said she was going to see Gillespie in the morning to fix 10 weeks in the sticks at $500 weekly.

Seymour Hicks has a theatrical museum with Irving trinkets and things, including latest notice of him in "Variety."

Berlin

By MAX MAGNUS

Theo Shall here.

Ray Goetz to Budapest.

Fritz Kreisler off to London.

Dagmar Godowski down with the flu.

Liane Haid in a slight auto accident.

Oscar Strauss back from the States.

Maria Elsner engaged by the Staatsoper.

Maria Jeritza negotiating with the Bros. Rotter.

Violinist Dr. Josef Wolfstahl died of pneumonia.

Dusolina Giannini back in Berlin after two years.

Alexander Corda sometimes here, Paris or London.

Mari a Ivoguen and Jarmila Novotna have the sniffles.

Erwin Piscator makes speech, ranting his prison sojourn.

Max Reinhardt is again going to take over the Berliner theatre.

Joe May's next talker will be "The Peace Conference of Versailles."

Danish film actor, Olaf Foenss, writing articles on famous German actors.

Head Conductor Leo Blech returned from Stockholm with the Vasa medal.

This year's "Miss Germany," Ruth Ingrid Richard, filming with Universal here.

Dr. Robert Klein contracted Grete Mosheim for the next two years for his theatres.

Dolly Haas has a severe attack of pneumonia. At the Grunewald Sanatarium.

Lucie Mannheim's contract with the Staatliches Schauspielhaus has terminated and will most likely not be renewed.

While shooting E. A. Dupont's new film, "Saltomortale," in the circus Busch a panic broke out due to short circuit. Tremendous flame caused the panic-stricken actors to flee. Six people were injured.

Australia

By ERIC GORRICK

Jack Musgrove planning world's tour.

"Second Mrs. Fraser" looks likely in Melbourne.

Union Theatres cancel importation vaude acts.

Ted Henkel and Fred Scholl soon will leave for America.

U. T. will close a couple of its Sydney houses shortly.

Business away off at Royal with talkers under Radio management.

Long Tack Sam touring U. T. circuit with talkers. Sam's third visit.

Not one legit in Brisbane at present. Only talkers and trade away down.

Newspapers giving quite a lot space concerning dirty doings in Chicago.

W. T. will do "On the Spot" in Sydney this month. Frank Harvey featured.

"Minny" business getting worse. One link controller committed suicide recently.

Maurice Diamond running dances besides staging for W. T. Diamond getting along okay.

"Whoopee" breaking records everywhere. Only show to hit big success mark in long, long while. U. T.

Fullers again in the revue field, playing unit in Newcastle. Business at Roxy, Sydney, not so good with talker, "Sergeant Grischa."

Warners will come into entire Fuller chain next month, playing their attractions in each key city of Autralia and New Zealand.

"Lilac Time" will be revived again by W. T. This will be followed with first production of "Dearest Enemy," with Dorothy Brunton.

Stuart F. Doyle, chief of U. T. chain, says his company will remain strictly independent, not considering merging with any American company.

"Animal Crackers" doesn't look like a run at Prince Edward, Sydney. "Tom Sawyer" did great kiddie business at this house matinees with poor nights.

Haymarket, Sydney, former long-run talker house controlled by U. T., recently closed to be converted for golf. Now golf boom is over, looks like U. T. keeping house dark.

Another producing company commences this month. Southern Films in Melbourne will produce a talker called "The Devil's Dip." Australian cast with Gerald Hale directing.

Supreme Court, Melbourne, granted W. T. a substantial settlement for an alleged infringement of the Australian copyright of "Green Goddess" against Warner Bros. Picture was screened here without consent of W. T.

Ernest Rolls will produce "Topsy Turvy" at St. James, Sydney, next week, after failing, with panto, twice daily at $1 top. Rolls is game to attempt this class of entertainment. Hugh McIntosh failed with it a couple of months ago. Figure Fullers backing Rolls.

Norman Dawn, American producer, has at last finished his first Australian-made talker, "Talkie Mad," after many setbacks. Picture along lines of revue and has local cast. Trade screening next month. Jack O'Hagan did the music for Dawn. Dawn will offer picture for world-wide distribution. Overseas folk will be able to hear the Australian lingo as spoken here.

Winnipeg

BY MAURICE CORBETT

Business good? Charles Weiner bought a new car.

Frank Kershaw, mgr. Tivoli, made an appearance at his own theatre last week.

Former Alderman Pete Egan, Capitol, Regina, transferred to Capitol, Calgary.

Gordon Mitchell, for years local fav legit director and actor, has turned evangelist. Back in Pennsylvania.

A rumor spread that the sole remaining stock, Dominion Players, were on commonwealth, but management denies it.

Harold Needham, local stock actor, walks stage in evenings, then goes home to walk floor rest of night. Junior teething.

Howard Waugh and Mike Goodman, RKO mgrs., claim they are buried. Boys, however, looking well and gaining weight.

Joe Hearst, jailed some years ago for the Hearst Music Co. scandal, back, quietly writing his music again. Composed many songs while in pen.

Charles Wright, local actor-director, who appeared in talker short, "Hard Boiled Yeggs," when in Hollywood, tries to get it for his own theatre here (Dominion), but picture goes to RKO Winnipeg.

Dominion Players play mystery bill, "Tiger House," written by Robert St. Clair, member of the Walker Repertory company here, which just closed. Only insiders noted the fact, as the name, peculiarly, was not played up.

Local show impresarios great sports. Izzy Allen won first prize at big local curling Bonspiel, while Dave Brickman is local leading bowler. Mike Goodman's hockey teams won both junior and juvenile city championships.

Buffalo

By SID BURTON

Hollywood reported opening shortly with new management.

Dr. Cornell happy. Len Sang likewise—with four week's booking.

All downtown houses plugging reduced prices of 25c and 35c before 6 p. m.

Several independent operators reported in trouble for copyright violations under film contracts.

Quick thinking cashier at Happy Hour saved the bankroll Saturday when she ducked and yelled. Holdup had pointed a gun through the window.

Mike Shea went into action against Lafayette competition by dropping Century to 35c. Lafayette countered with "we lead, others follow, why pay more."

Havana

By RENE

Backgammon abundant.

Quin Ryan honeymooning.

Jimmy Grainger with wife.

Burg crowded with tourists.

Jean Ackerman back, after Miami.

Mrs. Rafael Sabatini loking about.

Lyman T. Corbin sunning with wife.

Queenie Smith at the National hotel.

Teatro Principal building auctioned.

Horn and Hardart in town vacationing.

Major P. C. Wren and wife straying about.

Lincoln Schuster here with David Friedman.

J. P. McEvoy continues writing at La Playa.

Photographer in Sloppy Joe's doing nicely.

Malini, magician, at Almendares, also Triana Sisters.

Harry B. White, police comm. of Asbury Park, here.

Gee-gees running seven races seven days weekly.

"Cambriona," private yacht, here with a Detroit party.

A. Pratchett in a flying trip to Camaguey by plane.

Havana vs. Miami. Open gambling and everything.

Ira J. Shapiro, the big razor blade man, vacationing with wife.

Mrs. Henry Fields here with daughter, Mrs. Jack Ginsberg.

Charles Rosenzweig vacationed here with his brother, Murray.

William Fox and daughter, Mona, came in on the "Morro Castle."

Wilda Bennett here, honeymooning with her husband, A. S. Wettach.

Giacomo Lauri-Volpi, the met tenor, here with the Mrs. for concerts.

John T. Connery, son of owner of Edgewater Beach hotel, Chicago, present.

Harold P. Levey here with wife. Also Mrs. Herman Starr and Kate Harrowitz.

Pedro Francisco Domecq, son of the famous cognac manufacturer, here during cruise.

Minnie golf and beer garden next door to Joe's catering to the souses and open all night.

Harry Bacharach of Atlantic City and Frank Hague of Jersey City making the best of it here.

New Yorkers on the "Carmania" included Comm. Hartnett, Sheriff Thomas M. Farley and James Carroll.

Paco Sierra, head of the amusements department of the municipality, resigned; Dr. Guillermo Martinez Marques, newspaper man from "El Mundo," successor.

Montreal

RKO vaude in Imperial after Easter.

Willie Elman married Miss Isman Sunday (22).

Willie Desjardins and J. Goulet, main stem operators, died suddenly last week.

Mori Krushen, formerly of "Variety," to handle exploitation for FP houses across Canada.

Phyllis Purcell, local product and claimed to be ringer for Marlene Dietrich, playing in Orpheum stock.

Mary Wigman danced $3,500 out of Montrealers Sunday night (22) at His Majesty's, $3 top. Sell-out.

Peter Aylwin, back from north country on Gazette lumber survey, still cold from 50 below weather in the woods.

Compagnie Cinematographique Canadienne formed here by R. Hurel, French and Canadian interests, to show French talkers in city and province.

Robert Sherwood, one of 10,000 United Staters here to celebrate Washington's birthday, smacks down United States, Ontario and Quebec censors. Just another interview.

Paris

Ambrose Dowling off to Berlin for a week.

The Digitanos now doing the Riviera.

Glen Ellen at several parties with Marc Anthony.

Carol McComas in her new Paris apartment, indef.

American students "Atelier" giving a minstrel show.

Dinah from the Music Box now sings at the Ange Bleu.

Florence Walton, American dancer, to co-star in a film.

Marcel Pagnol had his car stolen the last night of "Marius."

Nina May McKinney back from Berlin and on to the Riviera.

The Alfred Knopfs back in Paris together, denying divorce rumors.

Tiller Girls off to Africa after four months at the Follies Marigny.

Michael Farmer now said to be dallying in Switzerland, for a reason.

Paul Swan really quiet since his return from America. Probably sculpting.

Mrs. Gilbert Miller spending her days studying the subleties of dressmaking.

Jack Hylton is playing the Opera this year. Next season it will have to be the Trocadero.

They still sing a French version of "Little Grey Home in the West" up at the Lapin Agile.

Solita Solano occupied with her newspaper correspondence — not talking about a new novel.

Everybody over here thinks Marlene Dietrich looks like Betty Compson—not Greta Garbo.

Papers squabbling about future of American hospital, well patronized by stage and screen folk here.

Margaret Bunny Bannerman over from London for a week of shopping, then on to Berlin for a short trip.

U. S. restaurant, the hoofers' Montmartre hangout, now offering its victuals to the performers at 10% discount.

The Rocky Twins are waiting until their quota date arrives and then they are returning to America. They are Norwegian.

John Delisle to illustrate the 500th anniversary edition of the works of the French vagabond poet, Francois Villon.

Georges Duhamel writes a la William Lyons Phelps to help the ads in the dailies for "Les Hommes" as done by the Pitoeffs.

Feodor Chaliapan, Jr., in Hollywood for two years, has completed a scenario which is being considered for his father in pictures.

Charpini, male falsetto singer, refuses to sing the role of the "Merry Widow" because of the cheap and inartistic support cast engaged.

Marino and Norris are going to try a recital at the Salle Gaveau. Popular music and spirituals with "Little White Lies" as the latest.

French none too pleased at sensational statements in English papers about Paris being a city of sorrow because of lack of buyers.

Only one American show on the boards is a revival of "No, No, Nanette." But they do "The Rosary" now and again at the Odeon.

Charles Blum, of New York, has an apartment on one of the noisest streets in Paris. But it's a penthouse and you can't hear anything.

American bars and even the few English pubs in Paris, getting a brisk French trade, while French beer places get the American residents.

Failure in New York of "Cafe" and non-production of Elmer Rice's "Left Bank" has inspired left bank hopefuls into composition of many more plays of Paris cafe life.

"Sheherazade" has the Russian field pretty much to itself this year. Entertainers are Aline de Silva, Lala Toumanova, Hachime Khan, Richard and Carry, and Zarou and his orchestra.

Edward Perkins will do the publicity for the new Balieff show on its American tour when it's ready to move from Paris. Eddie will look around in Switzerland and Germany, meantime.

John Macrae visiting Julian Green and Anne, whose new book is almost ready. He will then go to Rome to see the man who put Dutton's in the limelight this year—Axel Munthe, author of "San Michele."

Miarka, appearing at the Odeon in "Madame Sans-Gene," turned out to be Jacqueline Richepin, daughter of Cora Laparcerie, actress, and Jacques Richepin. Made a good story to help the parents' production of the "Dreyfus Affair."

CHATTER

Brooklyn

By JOE RANSON

Don Baker is car shopping.

Henry Spiegel birthdaying.

Bob Weitman boxing again.

Eddie Dowden lost 10 pounds.

Benny Garbus is a chess fiend.

William Weer's cigars terrible!

Blanche Livingston in Bermuda.

Leverich Towers to be auctioned.

Judy Macrae is going to free lance.

Irwin Solomon pulls a pun per minute.

Brooklyn Athletic League being formed.

Charlie Davis has shed his raccoon coat.

Maurice Bergman refuses to get a hair cut.

Arthur Ragona, ad expert, to be married to Rea Qualler.

Herb Lipman may take over old car barns for fight arena.

Morton Savell, "Eagle" Sunday mag editor, buying a motorboat.

Les Kaufman has taken ping pong championship from Alfred Jones.

Louise George with pub dept. at Par. Formerly with King Features.

Thirteen speaks closed by government and 30 others went broke.

Nancy Ranson doing some sketches of Paramount personalities.

Paramount talking sign entertaining crowds on Sunday at Coney Island.

Fred Wynne-Jones, prexy of UFA, hopping aboard the "Europa" at Bay Ridge pier.

Business is good for burglars here, according to new rates set by insurance companies.

Moulin Rouge, downtown dining and dancing spot, is one of few places making money.

Kenneth Roberts, WLTH announcer, is doing the spiel for the "Tillie the Toiler" discs.

Martin Dickstein saw his first vaudeville show last week. Wanted to see the Rian James act.

Rubinoff was asked how he kept quiet in broadcasting studio. Dave got famous for dynamic conducting.

Wilbur Rogers, "Eagle" ace crime reporter, pneumonia victim. Rogers in his career served A. P and metropolitan dailies.

Lyn Holcolm, "Journal" Brooklyn section, holds a record for low tone talking. Ace space seller talks sotto voce at all times.

Gypsies may be seen around Paramount Square. Phrenologists and fortune tellers in their crew. Already taken over two store rooms.

Stuart Barrie, organist, leaves Paramount for Michigan theatre, Detroit. Merle Clark coming in. Elsie Thompson, who worked with Barrie, remains.

Percival Mullikan, editor of Queensborough monthly and pub director of Queens Chamber of Commerce, sealed to Lola Hazel Townsend of Dayton, Ohio. Honeymoon in Cuba with residence in Flushing.

It's a circus play at the Flatbush this week doctored by Edward Foran and Willard Keefe who used to be a local newspaperman. "Privilege Car" is name of play with Saul Abraham and William Fields producing.

Milton Schossberg, formerly in publicity department at Paramount, made himself a hero recently in Pottsville, Pa., when stepping in front of some unruly lions on his stage. He told the audience their conduct was in the act.

Aspiring foreigner seeking citizenship before Judge Moscowitz was asked who Calvin Coolidge is. He said he never heard of him. When asked the name of the country's President he replied George Washington. New York's mayor was also George Washington.

Honolulu

By MABEL THOMAS

Mr. and Mrs. George Hickey in for three-day visit.

Mr. and Mrs. Ernest Torrence, Jr., doing Waikiki for a month.

Fox's Movietone men, Tondra and Brown, still cameraing here.

Aimee Semple McPherson, incog, here for one day, on way to Orient.

Mrs. John Ford, wife of the Hollywood director, here with niece for stay.

Mr. and Mrs. Adolph Ochs and Clark Howell are here for a few weeks.

Mrs. Frank Borzage arrived last week with her mother. Taken a cottage on the beach.

Marie Dressler arrived this week and fans went wild in giving her a huge Aloha. Tremendous reception.

Tillie Losch honeymooning here with her husband, E. F. James, brother-in-law of Marshall Field, 3rd.

Wilbur stock to have closed Feb. 1, resuming indef. Honolulu business men decided they wanted players to remain here.

Maurice Martenot and sister gave a demonstration of the ether wave at the U of Hawaii, during a day's visit, enroute to Orient.

New Haven

By H. M. BONE

Walter Stuart has the most punctual appetite.

Peewees fading like a passe soubret's complexion.

Sunday miniature golf between 2 p.m. and midnight O.K.

J. Edward Rogers will have his musical drama "Granada" produced soon.

Edgewood Players to present "The Cradle Song," directed by Madeline D. Carroll.

Fox College has adopted slogan "Shrewd Show Shoppers Choose College Shows."

The New York Commodore hotel is running a series of local advs, featuring reduced rates.

Louie Rapp, Sheik of the Fox-Poli band, sighs for the days when he was captain of Yale's water polo team.

Eurilda Loomis France, local artist who studied in Paris under Carolus Duran, died suddenly here Feb. 16.

Brendan Walsh, whose Paramount basketball team hung a 21-20 licking on the Shartenbergs, is hot after the Fox-Poli outfit.

Paramount has inaugurated a series of four name showings with Lester Allen here (26) following Ted Lewis (current).

Robert Coan, this city, arrested for transporting objectionable films shown exclusively at men's clubrooms. Racket statewide.

John Mason Brown, N. Y. "Eve. Post" critic, lectured last week to Prof. Phelps' drama class on "Contemporary New York Plays."

Clara Clemens, Mark Twain's daughter, entertained here by William Lyon Phelps, lectured on recollections of her father at Sprague hall last week.

Charles Kullman, New Haven tenor who has completed European study on a Juilliard Foundation fellowship, sings lead in "Madama Butterfly" at State Opera, Berlin, this week.

Pittsburgh

By HAL COHEN

Moe Glanz wears the loudest suits.

Bill Clark, Penn p.a., and grippe.

Dick Leibert has the family with him now.

Ken Hohl on exploitation for Warners.

Chuck Webster, local kid, with Sharp stock at Pitt.

Receivership has been asked for the Plaza restaurant.

Conche, the kid symphony leader, is a nut on pee-wee golf.

Jerry Mayhall values his music library at $35,000 or more.

Bill Lewis, d.e. of "Sun-Tele," is this burg's pioneer drama scribe.

Harry Marx is the only theatre exec around who has his own pressbook.

E. B. Cool's father passed away last week in Akron, O. Elder Cool was 92.

Stephanie Diamond, with Sharp stock, recovering after long siege of illness.

News hounds gave their Annie Oakleys last week for the food show to the apple venders.

Frank Masters, Margie Hines and Don Gautier driving through to Omaha for vaude date.

Mae Joyce's mother traveling with her. They used to do a sister act a couple of years ago.

Fay Templeton Patterson is still a regular first-nighter. Her parties are something to remember.

Bill Wyman, out of the theatre end now for a few months, still claims there's nothing like it.

Imogene Coca held over again at Show Boat. There may be a spot for her in the "Third Little Show."

The way Jack Hooley handles the steins on his arm would make any bartender turn green with envy.

Harry Rose would still like to know who sent him the pansy valentine signed Brennan and Rogers.

"Strictly Dishonorable" will play a return engagement at Nixon next week, at $2 top, lowest legit tariff around here thus far.

Dick Powell invited to sing at Sunday nite services at one of the local churches and accepted. A choir boy back in Little Rock.

Ed Lowry's closing Publix show at the Stanley will be his opening show when he returns to the Ambassador in St. Louis in another fortnight.

Lenny Paige, m.c. at Coffee Dan's, walked when they socked the minimum cover charge on his brother's bill. Band also did a fadeaway when Paige bounced.

A certain p.a. in town is doing himself no good with the newspaper boys by complaining to the business offices every time he feels he isn't getting enough space.

Gene Connelly may become a regular concert impresario as a result of his success recently in promoting Chicago opera here for two capacity nites at Syria Mosque.

Hollywood

Tonsil shoppe out here.

Dave Selznick taking tennis lessons.

Hugh Wylie in town, but only for a laugh.

Bill Sistrom still on the milk diet, but 100% better.

Mary Pickford will join Doug in India after he does Japan.

John Boles will spend part of the Universal layoff in New York.

William Wellman claims he has the gun that shot Hymie Weiss.

There are all sorts of prop laughs at Fox when Will Rogers is about.

Arthur Kober's definition of Hollywood is "land of sunshine and poses."

Heywood Broun took in Caliente, or maybe Caliente took in Heywood Broun.

Jimmy Holmes, legit actor, now running the Hollywood Florist Shoppey.

Miguel Tato and Charles Charez, Argentine newspapermen, guested by Metro.

Frank Tuttle came in under the wire with "It Pays to Advertise" in nine days.

Francis Faragoh has taught his dog to growl when anyone says "supervisor."

Barrett Keisling can't be held since Frank Wilstach published two of his similies.

Bill and Elsa Newell boated it out here for a week. They'll fly back to New York.

Arthur (Don't Sell America Short) Brisbane took a peek inside one of the studios.

Katherine de Mille is a script girl on her dad's set, having giving up acting temporarily.

They're letting actors sit in the Roosevelt lobby again. At least it looks like business.

Harry Takiff picked out a swell private office for himself. A secretary went with it.

Fox is priming Roland Brown for a permanent directorship after seeing his stuff on "Skyline."

Somebody put a sign outside Buster Keaton's dressing room reading: "Danger, women at work."

Al Lewin entertained his French talent at a house party. Next the Spanish. Swang songs featuring.

Baltazar Cue leaves here in March for a lecture tour in Argentina, telling about version production.

Olga Hall Brown, British novelist, in the French Hospital, Los Angeles, recovering from a major operation.

Paramount can't decide whether to let Helen Johnson, its latest discovery, remain the blonde she is or turn her brunet.

"Variety" and the N. Y. "Times" make Moss Hart homesick. Working on a new play and doubling into his own "Once in a Lifetime."

By replacing Norman Marsh's 10-piece band with a phonograph at the Mayan, Sid Grauman chopped $800 off the weekly nut of "Once in a Lifetime."

Tom Barry, writing at Fox, has been given a leave of absence of two months to write a play. Barry's new contract, signed before he took the lay-off, goes into effect on his return.

One real Britisher in the cast of "Barren Trees," with lots of hope pinned to his accent for class. Action concerns British Guinea. Imagine the pay-off when he wound up an important speech with: " . . . since you've been in guana."

Cleveland

By GLENN C. PULLEN

Bobby Burns opens dance studio.

Sidney Raymond m.c'ing at Plaza Club.

Chester Zohn, local radio singer, now a papa.

Ray Williams, saxo, is a double for Basil Rathbone.

Betty and Vic Leval, nitery manager, celebrated 10th anniversary.

New mechanical pee-wee golf course opens in Play House Square.

Negro revue stock unable to open at Met on account of some thing or other.

Year-old strike of hotel union workers about to be settled any time now.

Murder of Potter, ex-councilman, taking up all of Page 1 these days in tabloids.

Martin Printz, Circle manager, and Al Friedman off for vacation in California.

Betty Schell, unit chorine, became heroine when she pulled alarm for down-town fire.

Free tap dancing schools started by Park and State as exploitation plug to draw kids.

Russel Hicks at Ohio hears from wife in New York that his family has been increased.

Art Rothafel, son of Broadway's Roxy, reported to be working in Cleveland advertising office.

Snooty party thrown by New China on Chink New Year's Eve for few newspaper and theatre people.

Joan Rogers, daughter of "Plain Dealer's" business manager, acting with Carlton Brickert's stock company.

Jerry Lesser, Tony Klepps, Johnny Gallison and George Rogers leave to join "Racket" company in Detroit.

Dorothy Spitalny, Maurice Spitalny's wife, lost $1,100 insured bracelet. Ready to collect, found bracelet.

George Williams got heavy razzing when some gagster pinned "Out of Order" sign on him while directing band.

Charles Rann Kennedy and Edith Wynne Matthison gave one-night show so quietly it almost escaped reporters.

Eugene Yee, Chinese cafe waiter and fighter, dubbed "Battling Little Caesar" when he entered local fighting tourney.

Louis Rich, old-time musician, tickled Otis Skinner by serenading star on violin with tunes from Skinner's early shows.

Bob Hope, Cleveland comic, kidded plenty at Palace by old friends who took front seats and then read newspapers through his act.

Vic Leval of Cocoanut Grove had to pay $35 for hurdy-gurdy man in revue, the trained monk picked twice as much as that weekly from floor.

Charles S. Brooks, local millionaire writer, opened a private little theatre of his own called Lamp Post and gave exclusive performances for friends.

Ansly Whittendale, of Hanna, pulled nifty gag on pest who squawked that times were so bad that if he had a gun he'd shoot himself. Ansly pulled gun out of drawer and said, "Here's one—go to it!" Whereupon mugg yapped, "No, that's too messy. I'll go out and buy me a bow and arrow."

Bronx

"Razzing the Home Town: Bronx"—The Bronx Cheer!

Margie Mirras back in the cashier's booth at the Daly theatre after a tussle with la grippe.

Morris Markin, new orchestra leader at the Castillian Royal, roadhouse, was a newspaper "copy boy" a year ago.

Portfolio carried by Max Karper, handy man for Michal Michalesko at the Prospect, carries everything but running water.

Cloyd Cawthon, of the Fordham roller skating palace, a father. Infant, a boy, must be able to skate within a year, or else!

Son of "John the Barber" Reisler is bouncer at the America theatre. He's the lad who went to Sing Sing when he took the rap for the slaying of his aunt.

Samuel Ferkauf, one of the first actors to play in Yiddish in New York, died. Widow is Betty Perkauf, of Maurice Schwartz's Yiddish troupe downtown.

Karl Bernstein, Windsor's press agent, makes the rounds of the Brandt subway circuit houses in his own car. Karl's new car but the other fellow's old one.

Fox Star now the sole vaudfilm house remaining in Harlem. Tommy Dowd, manager, playing Spanish, English and Italian acts to attract the variegated types of residents.

Johnny Walker, film player, who hails from here, running around with Sheriff Lester Patterson. Johnny is about the only Bronxite of note who hasn't a deputy sheriff's badge. Maybe he's trying to land one.

Emmett Moore and his Irish company played only five days of an intended two-weeks' engagement at the Tremont theatre. Daily summonses for lack of theatre license finally convinced him after the fifth day. Now booked for five days in court, one day for each summons.

Rochester

By DON RECORD

Eastman beat Loew's out for first time in months.

Marie Keber Burbank, radio singer, joined Roxy's Gang here.

"Rabbit" Maranville off for 20th season big league baseball.

Karl Dane in pajamas to greet all reporters, regardless of hour.

Manager Jay Golden of the RKO Palace having red-headed matinee with "Millie."

Manager Harold Raives giving away two tons of coal at the Piccadilly. Gets it free.

Elmer Weidrick starting new fight club. Present one not going so good, with mostly setups.

Hughie Barrett, late m.c. at Loew's, is back, leading his orchestra at the Sagamore.

Cameron Mathews stock comes to the Lyceum March 9. House dark since before Christmas.

Manager Dave Nolan of Loew's chairman of N. V. A. Week committees. Neighbs joining in for first time.

Hi Marks, demon political reporter and business man, awarded refreshment concessions in all city parks.

P. T. A. plenty sore at the Regent management, which showed "Passion Play" after inviting kids to see "Abraham Lincoln."

Rochester unique in experiencing heavy snow in near blizzard with skies blue and sun shining. Impossible? Snow blows in off lake.

Spot booking doesn't work so hot at the Eastman. After clicking with special unit for best week in long time, house reverts to films only.

Paul Benton, m. e. of the "Times-Union", who grabs choicest assignments for personal glory, reviewed "Cimarron" at the Palace and gave good puff.

Publix tried to get Guy Fraser Harrison to lead Eastman pit orchestra, but he's all tied up with the Civic orchestra. Presentation idea given up for present, anyway, by Eastman.

Leonard Campbell re-elected president of local musicians' union on strength of putting 30-piece pit orchestra into Loew's Rochester. Hopes of holding up theatre for high scale after Feb. 27.

CHATTER

Minneapolis

By LES REES

Abnormally mild weather continues.

Happier faces since stock market started rising.

Trafford Jayne, missing tennis and handball champ, finally located in Chicago, resting.

Lecturer at Art Museum here predicts the return of bustles, trains and hoop skirts.

"The Kiss No Woman Could Resist" is the RKO Orpheum's top line on its ads for "Dracula."

Among panhandlers arrested last week was one beggar who made the rounds in an expensive automobile.

Minnesota (Publix) and Orpheum (RKO) both broadcast one night a week, but over different radio stations.

Start of Lent believed to have affected theatre attendance adversely last week for the first time in several years.

Minnesota theatre (Publix) advertises "seven acts of vaudeville" this week. RKO Orpheum lists but four acts weekly.

Ads on RKO Orpheum advertising drop are increasing in number. Local concerns being taken on. New source of revenue.

Carlton Miles, former "Journal" drama editor, writing theatrical letters out of New York exclusively for the "Star" here.

Here on tour of inspection, Joseph Plunkett of RKO met local newspaper boys at luncheon arranged by Morgan Ames.

Held up and robbed while on visit to home town, St. Joe, Jules Gershon, Orpheum p.a., says nobody can steal his reputation.

Two current pictures personally guaranteed by house managers are "The Royal Family" at Century and "Viennese Nights" at State.

Gladys Huebner, beautiful blond harpist in Minnesota theatre lobby, placed by Manager Gordon Greene with orchestra in pit last week for flash effect.

Here with protege, Ernie Schaaf, Jack Sharkey was pressed into services as semi-windup referee. Billed by promoters as heavily as main event.

New style newspaper ads of Minnesota theatre, with black background, winning favorable comment. John Wentworth, newly employed artist, responsible.

Signs of hard times: Nine thousand people paying $32,000 to see Schaaf-Daniels' prize fight, and 8,000 at Minnesota-Purdue basketball game same night.

Another strange bit of depression: Record breaking capacity crowd of 14,000, and 6,000 turned away from Minnesota-Northwestern first-place basketball clash, scaled at $1 to $2. Sold out a week in advance.

Fight fans yelping. In two successive weeks paid $5.50 to see one-round main event knockouts. King Tut sent Billy Petrolle to the cleaners after less than a minute, while Ernie Schaaf turned the trick almost as quickly with Dick Daniels, local pride.

New Orleans

By OSSIE SAMUEL

Lionel Keene here.

Piron's orchestra at Roosevelt.

Jack Osterman at Orpheum with a cold.

Mrs. Ferd Alciatore running La Louisianne restaurant.

Dauphine playing sex pictures. Pictures and biz terrible.

Henry Lazarus may merge his two grind houses on Canal street.

Arthur Cunningham and his charming wife here for Mardi Gras.

Ray Powell going east to book Penn. houses under George Walsh.

Chase National, N. Y., controlling Canal bank here now. Recent deal.

Downtown cabarets dodging the sheriff. Landlords getting impatient.

Stella Gueringer's swell dinner. Bill is picking winners daily (he says).

Big league ball stars reporting with baseball south, just 'round the corner.

Gulf Coast cutting in some on Florida business. Quite a few New Yorkers at Biloxi, including Cardinal Hayes.

Club Forest and Suburban Gardens still battling. Suburban has placed in 2 chorines to back up its floor show.

Crescent has been showing film dealing with the life of Wilson for benefit of unemployed. "Times-Picayune" behind.

Loew's State starts playing Fanchon-Marco's under a different billing shortly. Alas, poor Vaudeville, few knew it well!

Fair Grounds will offer La. Derby next year instead of Jefferson Park. Only two meets instead of three. Fair Grounds not opening until Jan. 23, 1932.

Washington

By JOHN DALY

Irene Franklin, Miss Patricola and Yvette Rugel are featured in vaude houses this week.

McIntyre, former publicity man for the U. S. Navy, is doing press work for RKO Keith's theatre.

Just an old fashioned wrestling match between Dick Shikat and Mathos Kiralanko, the Russian, but it drew over 6,000 people to the Auditorium.

Elizabeth E. Poe, book review editor of the "Post," has written a remarkable book about her forebear, Edgar Allan Poe. It is called, "Poe, the High Priest of the Beautiful."

Don Craig, historian of the Washington "Star," has joined the publicity dept. of the George Washington Bi-centennial. His son, Don Craig, Jr., is radio editor of the "News."

Interest here in forthcoming talk by Dame Rachel Crowdy, famous English woman, who will lecture at the Central Community Center on "Progress of Women During 20 Years."

The biggest and most popular banquet of the year was held Saturday night when the White House correspondents gathered, with President Hoover as the only speaker. What he told the boys was plenty, but not for publication.

Senator Ashurst of Arizona has coined a new word. It is "insinuendo." On the floor of the Senate he said, "When I insult a man, I do not do it covertly. I do not strike below the belt or in the back. I do not insult men by inference, insinuation, insinuendo . . ." What he meant, of course, was "innuendo." It was later changed in the Record. Entire Senate got a laugh out of it.

Saranac

By HAPPY BENWAY

Write to your friends in Saranac.

Helen O'Reilly, now okay, and with a new Ford.

Fred Rith, abed with a slight setback, showing big improvement.

Jack Nicoll, Jr., exercising without an appendix. Less weight to carry.

Harry Namba, doing well, looks like he will soon be mugging for the dailies.

Allie Bagley, pneumo-thorax patient, took the gas without a grouch, causing improvement.

Helen Antalek arrived from N. Y. C. a little run down. Very incipient case. Few months will do the trick.

Russ Kelly and Andrew Molony were the outstanding hit at the Kiwanis minstrels, Lake Placid, N.Y.

Ida Howard much better since taking pneumo-thorax. Young woman is also on the iron treatment.

After two years of the bed, Nellie Quealy leaves the infirmary. Now with the all-up patients—great come-back.

Edward DeCaro, returned from Philadelphia, got an exam. Now on unlimited exercise. Soon ready for those four-a-day.

Dorothy Harvard, the remarkable come-back of the San, now sitting up and radioing. Gained weight and picture of health.

Alice McMamee, here for a week-end visiting her daddy, Mike McMamee. Mike enjoyed her visit so much that he is picking up.

Tots Koban (Sakura Troupe), newcomer from Chicago; mild case, not much trouble. Breakdown hit him while working in Milwaukee.

A. B. Anderson, manager of the Fox Pontiac theatre, put over Sunday pictures here. Started Feb. 22. Much opposition, but Anderson won out.

Weather normal. Yeah! Eighty degrees difference in 24 hours here, from 50 above to 30 below during day. Probably the record flop anywhere.

Central N. E. San., Rutland, Mass., has a couple of troupers abed and would like to hear from friends, Lee Fester, vaudevillian, and Avery G. Smith, property man.

If you don't think that a cheerful letter makes a lot of difference in Saranac, watch the expression on the face of a patient if the mail man happens to pass one up.

Things we all love to hear: Kitty Vogelle, two years in bed, now up for two meals and exercise; Harry English, one year abed, up for three meals, limited exercise; Annamae Powers, one year abed, up for two meals, limited exercise; Bobby Hatz, two years in bed, up for two meals, limited exercise; Dick Moore, one year, one meal, short exercise; Tommy Abbott, two years, up, two meals, limited exercise.

San Francisco

By WALT RIVERS

Fred Giesea out, after weeks in the hospital.

Barlow Borland sailed for New York Saturday on the "California."

Wired, old Union Square theatre reopens Saturday as 2d run picture house. O. Lochbaum new lessee.

Marie Sorrell, sec to Henry Duffy, has taken a leave of absence. Left Saturday on "Winnipeg" for trip to Europe.

"Hi Diddle Diddle" in Green Street theatre folded Sunday after three weeks.

Sid Goldtree, with an eastern producer, is going to take his French farce, "Easy for Zee Zee" into Chicago.

Gaiety theatre opened as neighborhood stock two weeks ago by Larry Cook and Bruce Paine, will fold immediately.

Ralph Pincus is in New York, arranging for productions on the coast, to be played in the Erlanger houses here and L. A.

Current production of "The Spider" in Duffy's Alcazar probably will be the swan song of that house. "The Spider" finishes March 1.

Latest theatre reported involved in a deal that will make it an exclusive United Artist house is the Premier, formerly Imperial, now 25c grind, managed by M. L. Markowitz. Few weeks ago rumors linked the President here with U. A.

A man who has done much to repair the damage done to the health of exchange managers and exhibitors by bad films, poor box office receipts and mayhap too many film dinners, was honored last week by the men he has helped to keep out of early graves. Dr. W. J. Hawkins was given a testimonial dinner which was framed, paid for and stage managed by 50 film exchange executives, theatre managers and "Dutch" Riemer. No particular reason for the affair except affection for Dr. Hawkins.

Portland, Me.

By HAL CRAM

Weather more springlike.

Talk of depression getting soft pedal.

Clyde Fisher lets world in on Einstein theory at Frye Hall.

Free buses take dance fans from heart of city to halls in suburbs.

Roger V. Snow elected head of newly formed Portland Dramatic Guild.

Charlie Evans, former waterfront legger on local sheet, now full time announcer WCSH.

Clara Rosebrook now dramatic critic for "Express-Advertiser," replacing Pedita Huston.

Special holiday shows at one minute past midnight Sunday (Feb. 22) were run in three of the local houses.

"Evening News" here claims Hoover will push button to start its new presses, Feb. 27. Paper started about three years ago.

Smaller theatres here trying all ways to pull 'em in. Portland theatre is giving away linen on Friday night, glassware other nights.

While making an arrest, Ashland Young, deputy, claims he was shot at by Joseph Dubay at Houlton, up in Aroostook. According to Young, the shot was smothered in his clothing and just fell to the ground—like the arrow that was shot into the air. Dubay had on his long heavies.

Westchester

By AL CRAWFORD

Greenburgh Social club burned to ground.

Show biz joke in Westchester. Low-price neighborhood grinds especially tickled.

Bronxville is bon ton village of ritzy Westchester with a censor board all its own.

Charles Farrell's films booked plenty in Westchester following star's wedding in Yonkers to Virginia Valli.

Sentence was suspended on Edward J. Kayton, president of Westchester Newsreel corporation after he pleaded guilty to forgery in White Plains. He made restitution of the $7,000 involved.

Long-distance engagement that of Julia Stimers, 69, an artist, and Walter Dubrow, 76, importer, both of Scarsdale. Bride said "Yes" 51 years ago, but because she wanted to carve out artistic career delayed wedding ceremony until Feb. 19.

Florenze Ziegfeld is defendant in an action brought in White Plains by Milan Roder, orchestra leader, now in Hollywood, for $14,700. Roder alleges he had a year's contract with Ziegfeld as musical director at $350 per week, but was dismissed two months after engaged, when his salary stopped.

Syracuse

By CHESTER BAHN

Raymond B. Jones giving away cigars. It's a boy.

Flossie De Vere with Sardino's Syracuse burlesque stock.

Helen Tait, film editor "Post Standard," is doing a Sunday series on local exhibitors.

Jimmie Leamy, Syracuse hoofer, has closed his dance studio here for a return to vaudeville.

Edmund C. "Curly" Vadeboncoeur, dramatic editor of the "American," will step off with Orletta Elizabeth Schoen next month.

Charlotte Lansing (Snyder), Syracuse prima donna, will continue her career despite her recently disclosed marriage to Edward Hillyer Mackenzie, New York broker. She will spend the remainder of the season in vaudeville.

Six hundred and fifty students at Syracuse University who are in arrears in the payment of their tuition will lose class credit unless they have made payment or at once make suitable arrangements with administrative leaders for further extension of time.

Distribution of counterfeit tickets for Cornell's ritzy winter society event, the Junior Prom, brought five arrests and as many convictions, with subsequent fines of $50 each. Two of the quintet, unable to pay, are serving out the amount in Tompkins County Jail.

Mrs. Nathan Appell, whose death occurred in San Diego, Calif., last week, recalled in Utica as Helen Grayce, the leading lady of the Majestic stock there in 1908. Sixteen years later, Mrs. Appell's daughter, Dorothy Beardsley, headed a Utica stock in the same theatre.

Sic transit gloria mundi. Not so many seasons ago, Lucile Nikolas was leading lady for the Frank Wilcox Company at the Wieting, and the city's sweetheart. Last week, as Joan Kenyon, she appeared in "Stolen Heaven" at the Paramount and but a single reviewer remembered.

East Syracuse "News," one of the oldest weeklies in this section, and three others published by the News Publishing Co., changed hands last week, passing from John L. Kyne to William W. Fay. Fay immediately sold two of the papers, the Liverpool "Telegraph" and Baldwinsville "Dispatch," to the Brown Syndicate, already operating a chain. Fay will continue to publish the East Syracuse weekly and the Solvay "Express."

Louisville

By M. W. HALL

Antler Hotel, landmark, being razed.

D. B. G. Rose snores loudly at luncheons.

Grand opera house in Owensboro is coming down.

Feb. 28 is date set for vaude to start at Rialto.

Eggs and butter retailing here at lowest since 1913.

Everybody wants somebody to buy the "Herald-Post."

Kentucky dry agents now go to school. Two-week course.

Purchase of Rialto made five-year dream of Fred Dolle come true.

A. B. McCoy out as mgr. at Mary Anderson as result of Libson sale last week, may go in at Rialto.

Hazel Truax, sec'y in Mayor's office, won a pair of roller skates at luncheon on Stenoghapher's Day. Why skates?

George B. Clark, 70, famous river captain and operator of steamboats on Ohio and Mississippi for 50 years, is dead.

Depositors and creditors with undisputed claims against Lou. Trust Co. will receive payments of 25%, or $3,000,000, soon.

B. Walsh, former announcer at WOWO, Ft. Wayne, and one time newspaper man at Albuquerque and Akron, replacing Don McNeil at WHAS.

Virginia Dare tonic, 22% alcohol, sold by drug stores to local gentry. Where are the bourbon days when samples didn't have to be given away to attract trade?

Dr. H. H. Cherry, pres. Western Ky. Normal School and Teachers' College at Bowling Green, known as a teetotaler, arrested here for driving a car while drunk. Plead auto-intoxication and paroled by Mayor.

Police on lookout for vandals who have been harassing William Rendon, owner and mgr. of Hippodrome (stock burlesque). He found recently some one had splattered front of house with red paint and blames troubles on unions.

Now Bill Gray knows better. He discovered valuable jawbone of mammoth in creek near Valley station, suburb, and two large molars. He allowed a relative to carve his sweetheart a necklace out of the jawbone and burned the rest. Magazine article later put him wise to loss.

James T. Menefee owns the table on which the indictment for treason against Aaron Burr was penned by Col. Daviess (county is named for Daviess in Ky.), then U. S. district attorney. Menefee also owns a pair of pistols which were on Col. Joseph Hamilton Daviess' body when he was killed by Tecumseh Indians on the Wabash.

Jacksonville

Admiral Byrd guaranteed $1,000 for March 10 date here.

Cyrena Van Gordon, of Chicago Opera, took a dive in local estimation at concert. Appearing under Harshberger auspices. Failed to please.

The New theatre, Fort Myers, opened at beginning of current season, closed now in height of tourist visiting. Average of 50 paid admissions daily.

Gary Ford, local dance teacher, staged annual revue Thursday and Friday (19-20), but took it on the chin financially. Clarence Darrow only money draw. Local church got $166, and Darrow and his agent $247.

Wrestling promoter taking it on the chin here despite using local benefit tie-ups. Wladek Z. sko, old-timer, set to wrestle this week with former Florida football star, but little interest. Boxing gets only fair patronage, with some snappy bouts.

Denishawn Dancers, with Ted Shawn, drew $680 under auspices of local Legion post Tuesday (17). Ruth St. Denis billing used, although Ruth not with Shawn this year. Alibi at box office was that she was sick. Show presented concert style. No class.

Edith Williams, secretary to Guy Kenimer at Florida, is responsible for this nifty: Broadcasting station called asking for information on bookings. Question "What follows 'The Easiest Way?' Pause. Then Miss Williams answered: "Why, er—er—er, 'One Heavenly Night,' of course."

CHATTER

St. Paul

Boulevards of Paris, class nite club, due for padlock.

Jack Edwards, RKO relief manager, off for Fort Worth.

Ben Greet Shakespearean Players turned a profit in three-day stand which closes tonight (25).

Ray O'Connell back at the Orpheum after auto accident with so little hair he could play in a side show.

Golfies thronged p. m.'s with high school kids, gratis, backers figuring they'll come back to bring ma and pa at night.

Don Alexander, p. a., addressed 40 Paramount-Publix managers and treasurers on how to chisel space from dailies.

Park department talking about hiring small animal circus to tour parks for free shows in lieu of band concerts this summer.

Excavation started this week for block long addition to muny auditorium which will give it 18,000 seats instead of 9,000 as at present.

Joe Bowland, Paramount treasurer and former legit trouper, quit Saturday with his eyes set on Hollywood and the talkers. Replaced by Ed Soucy, head usher.

Recovery of Andrew Volstead, appendicitis victim, maybe delayed, doctors say, by letters and wires from wets all over the country saying, "Hope you never get well."

Andy Volstead cut out the liquor and now the docs have cut out his appendix, serious for a while, but now recovering with his name on page 1 of Twin City dailies every day.

"City Lights," bought for Twin Cities by RKO, goes into St. Paul President and Minneapolis 7th Street middle of March, with decks being cleared both places for a four weeks' run.

Musical stock at the indie Garrick went crasho when folks here said cash on line or else. Dailies are sore. Theatre reopened with double feautre pictures, first here. Reported getting $500 from Soviet sources for playing "Storm Over Asia."

New England

James Thatcher will open dramatic stock March 9 at the Court Square, Springfield, Mass.

Stag shows, chased out of Attleboro, Mass., are given at a resort just over the state line in Rhode Island.

Application has been filed in Falmouth, Mass., for permission to build a theatre costing $125,000 and seating 1,000. The only other house in the town is the Elizabeth, owned by Falmouth stockholders.

Third company this season to try dramatic stock at the Worcester, Mass., theatre has come under new management, with B. D. Kranz of New York succeeding Joseph Solly. The latter gave up after four weeks.

A Lynn, Mass., newspaper fotog walked into a barber shop, hung up his coat and vest and then everyone else ran to the street. He did, too. The fotog had a tear gas fountain pen. It fell out and broke, releasing the gas.

A Southern New England Little Theatre contest for amateur 30-minute plays will take place April 12 at the Jewish Community Center, Newport, R. I. Cities represented will include Newport, Worcester, Providence, New Bedford, Fall River and Taunton.

Des Moines

Warm weather and Lent combo.

Marriages and divorces depressed.

Garbo's "Inspiration" disappointment.

Billy Earle's burlesquers indef at Casino.

Robins everywhere. Hikers starting treks.

"Flying High" panned pretty as Turk stage musical.

Holdups so common lots of people won't go out after dark.

Jury trials on hearings to condemn 62 slot machines going on.

Italian spaghetti parlors springing up like the minnie courses last summer.

Town gets another hoof joint in the Ritz, opening with Hunter's Serenaders.

Nate Frudenfeld developed heart trouble following breakdown. Jack Roth and Art. Stolte pinchhitting.

German Grand Opera in one night stand at Shrine gave local lights a chance to air the tiara and topper.

Stock into a Publix house for first time in Iowa. Boyd Trousdale players at State, Cedar Rapids, with pictures.

Toronto

By GORDON SINCLAIR

Hotels empty.

Back Martin working.

Morley Callagahn back.

Andy Passmore goes radio.

British pictures get a break.

Burton Till denies everything.

Gord Sinclair booked for Spain.

Wolheim's death front paged three days.

Bert McCreath has one of those collars.

Jack Arthur picks up his baton—temporarily.

Usual rumor about Canadian producing studio.

Usual rumor about chain of British theatres.

Athol (Baldy) Gow still press agenting Sam Dickson.

Norman Reilly Raine telling the boys how to write fiction.

Isaac Marcosson in again. Doing Canadian series, then Spain.

Birmingham

By JOB BROWN

This weather! One day warm; next day cold.

You can hear Clint Lake yell all the way to Frisco.

Now that hot weather is almost here George Steele has taken out the ice water cooler.

Music stores have all practically stopped using radios with loud speakers on the sidewalk.

Edgar Valentine Smith has landed once again in the O. Henry collection of best short stories. Third time Smith has reached the goal. He's on the "News" in the day.

"Kid" Canfield, card shark, appearing in person at Galax, is off newspapermen for life. He visited the staff of the "Age-Herald" after the show and they kept him up until 3 a. m. showing tricks.

The death of Lillian Leitzel received more space from papers here than the death of a film star. All three papers played it up on page one and the "News" carried an editorial. She was well remembered here.

Toledo

By DICK McGEORGE

Raving about over or at these Chatter columns?

Ray Allison, p. a. Paramount, continually on the run.

Harry Callahan, treas. Empire, recovering after losing appendix.

Vita-Temple making good on second run. Only second run downtown.

Jack O'Connell, manager Vita Temple, directed minstrel show for Toledo Advertising club.

"Cimarron" broke all records at RKO Rivoli. Shoved into Palace for continuation of run. Amos 'n' Andy former record holders.

Ralph Phelps, "Blade" radio editor, and Roxy exchanged howdys. Ralph is one of the fellows to whom Roxy credits his success. They are great pals.

Although the Empire (burlesk) carried ads in Toledo papers "Broadway Brevities" they have another name on the posters at the theatre, "Titters of 1931."

Paul Whiteman in radio broadcast last Tues. played "Baby's Birthday Party" in honor of Jean Bargy's birthday. Jean's father, Roy, is one of Paul's pianists and Roy is a Toledoan.

Howard Feigley and Wally Caldwell, managers of Rivoli and Valentine, exchanged greetings. Wally sent Howard a set of military brushes. Howard is bald. Latter retaliated with an unprintable verse. Still friends.

Atlanta

By ERNIE ROGERS

Breadline getting thinner.

Peachtree Gardens also reopening. More night life.

Palais Peachtree opening soon. Another night club effort.

George Jolson, Al's brother, he says, working here in drug store.

General J. G. Harbord dropped in for a talkfest with his pal, General Frank R. McCoy, at Fort McPherson.

Fritz R. Hirsch, commercial manager WSB, died from pneumonia. Johnny Outler, "Journal's" roto ad manager, takes his place.

Capitol's ballyhoo for resuming stage policy included dressing the town up like a county fair. People wrote the papers about it.

Max Schmeling remained over a day longer than planned to see Bobby Jones, John Golden, Horton Smith and Gene Sarazen in charity match for Junior League.

Albany

By HENRY RETONDA

Hary Hellman returned from Bermuda.

Arthur Ost recently married in New York.

Christopher Buckley is wintering at Bermuda.

RKO Proctor went vaude Saturday and Albany liked it.

Capitol, only legit house, dark for months, opens 27-28 with "Strange Interlude."

Theatre managers of the city were called into conference by Mayor Thacher to stage a series of Sunday benefits to aid the unemployed. Matter not yet settled. Albany has no Sunday shows.

C. H. Buckley, owner of the Hall and Leland, has purchased the Majestic, now playing stock burlesque, adjoining the Leland. Recently Buckley bought property north of the Leland. He may build a house seating 4,500.

Oakland

By WOOD SOAMES

George Ebey of the Fulton is on the sick list again in St. Helena Sanitarium.

W. A. Rusco still on sick list with small hope for his ultimate recovery. General breakdown and age.

Kenneth Thompson and Nana Bryant reopened in the Fulton stock with a thriller, "The Skeleton in the Closet."

Theatre Guild of the Eastbay discontinued its membership drive after noisy start on ground it might conflict with other drives locally.

Donald Scott Blanchard, director of U. of Cal. little theatre, resigned because of recurrence of illness and is at Livermore. Students will direct plays for balance of the season.

Denver

By J. A. ROSE

Berta Sparks, Pathe Exchange, ill.

W. R. Wilsor., WB auditor, here checking.

H. W. Braly recovered from pneumonia.

L. T. Fidler, former branch mgr., St. Louis, now selling for them here.

Bide-a-Wee robbed of $40 when holdup sticks gun in front of Jack Simpson.

Clark Brown, biz mgr. for Walker Whiteside, and ex-Keithite, visited C. J. Stevenson.

Radio examiner okays 50,000 watt station for KOA. If approved, will be built at once.

Arthur M. Oberfelder and wife leaving on trip to Texas and Mexico City. In New York March 15.

$10,000 gross for Walker Whiteside in "The Chinese Bungalow" at the Broadway, five nights and two mats.

Classified ad in daily here. For Sale: Kobler light plant, 200 theatre chairs, small pipe organ, will take hay racks in trade.

Ray Thome, R. R. Adams and Foster Schell, Publix understudies, bought Fords, while Holden Swiger, Denver mgr., gets himself a Packard.

Out of town exhibitors on film row: Everett Cole, Alamosa, Colo.; S. Kelloff, Aguila, Colo.; J. S. Ward, Douglas, Wyo.; W. B. Cook, Dawson, N. M.; V. S. Heenan, Burlington, Colo.; Joe Goodstein, Pueblo, Colo.; Jas Pace, Shadron, Neb., and Jas. Lynch, Laramie, Wyo.

Columbus

By WALT HARVEST

Apple sellers selling almost nothing.

Publicity boys now asking bylines.

Rusty Parker, orch. leader, has the grip.

Armeda, Palace lobby astrologer, big draw.

Ohio theater audience off singing with organ.

Jane Wood, to appear in special local ballet.

Ohio stage show getting extra-heavy pans.

Vince Hunter back from N. Y. and plans red tie tune.

Site selected for new RKO house. Unable to confirm.

Billy "Boob" Reed, stock burlesk comic, down with flu.

Ohio State U. Strollers players kick about frat politics.

Naborhoods houses fight b. o. breaks by cutting to 15c.

Mme. Armeda, astrologer with free stuff in Palace lobby.

Jean James, "Dispatch" columnist, does her column over radio.

They're still hunting location for new downtown talker house.

Fasting's ballet program at Southern theatre turns 'em away.

John McNulty, former ace local columnist, turns to publicity.

Niece of John Philip Sousa member of unit dancing girl troupe.

Wally Brennan, former vaud pard of Alice White, joins burlesk troupe.

Emilie Sullivan studios, stage arts, moves to better and higher priced location.

Glessie Barton, former manicurist, buys Alhambra, naborhood theatre. Third change in year.

Bert Williams, Ohio orch. leader, says new dance step needed to put musicals back on feet.

Eddie Edmiston, ex-lawyer, now on radio productions, finds local stations just won't be sold.

Hal Stacey, city hall reporter, sets record for Cleveland commuting. Looks like the wedding bells.

Detroit

By LEE ELMAN

Dave Lipton visiting.

Seymour Simons due back from Florida.

Billy Knight and Carl West have locks on their phones.

Flo Kelly is in love again—and is yearning for Sunny Cal.

Lillian Granzow, wife of Jimmie Counzelman, stopped off here.

Publix staff getting a break. Nate Platt is temporarily speechless.

Jerry Carman is introducing himself to old friends since removing his mustache.

Steve Barutio and wife now kitchenetting, with the wife getting ready to try the Michigan Bar exam.

Business must be good here with Harry Bloom. He's back in town again. Also with his wife (Irene Havlick).

Jimmie Nloan of the Everglades orchestra hates to get up. Claims the noon-day sessions at the club interfere with his sleep.

From hunger, actor asked Sol Berns, agent, for a Sunday. Sol went over to the calendar and tore off one and handed it to the actor.

Eddie Weisfeldt, Jr., was breaking in a new dictaphone, in his office on trial. He gagged into his machine to show a friend how it worked. He went to Chicago, and to his surprise found a letter typewritten by his stenog with the gags.

Newark

Stock burlesque at Empire off to good start.

Jimmy Shearer, on the air here, has a revue being billed for four days each in the Warner neighborhoods.

Skourases have been in town. Possibly on a social visit, but rumor has them looking for residential openings for Publix.

The Freie Zeitung, in receivership, has been sold to Dr. Max Kaufman of Brooklyn, who laid down $4,850. He will conduct the paper as is.

After everyone had read it the book "Millie" was banned in Newark. Picture "Millie" runs undisturbed with the censors not cutting out an inch.

Change to stock burlesque at Empire brought an end to 17 years of service as treasurer by Sam Granet. Other business interests but treasuring his first love.

The boys at the Branford are off Gene Dennis for life. She gave them a horse in a race, but the animal didn't appreciate the honor. However, Miss Dennis says she is not infallible.

The pachyderms under Curley at Laurel Garden are threatened with rivals in the Sandow organization. But that is not the sad part. The "New Jersey Athletic Association of 8 Grove street, Bloomfield," whatever that is, made inquiry of the City Hall as to the fees for running a wrestling bout and at first baffled the authorities. Finally, however, always willing to oblige when it comes to asking fees, the City Hall decided that $350 a performance was the charge, according to an old ordinance. Meanwhile the wrestling at the Garden has been going on without any fee at all. It is believed that the unknown athletic association represents the Sandow organization, but why bring up the question of fees?

Portland, Ore.

By JIM WYATT

Sammy Siegel is new p.a. for the Alder.

May Robson left for Seattle for a'guesting.

Leo Carrillo, here with his valet, Wing Wong Wing, ex-magician and head stoker of the Carrillo incense burners.

Floyd Maxwell, FWC manager, filled the Paramount lobby full of palms to make it look like the Union station.

Local radio stations still cutting on talent. Best stations hold their own mostly with network programs. Local stuff mediocre.

Portland Civic theatre staged "Devonshire Cream," English comedy unknown to American stage. But the local amateur group got only slight attention.

Charlie Couche, Fox-Portland manager, had eight police dog pups. The dog had 'em, not Charlie. All dog fancying managers in town got a pup. Charlie kept two and they both got sick.

Dallas

By RUDY DONAT

Lew Bray, new booker for U exchange.

J. Frank Dobie, Texas writer, off for New York.

Herb Carpenter new manager for State fair. Once vaude agent in Phila.

Another localite finished a book recently, "Philosophy of Life," after 15 years' work.

Only familiar face in the old Interstate office is Frank Starz, sorta landmark. Still at the old post, p.a.

Hayden Players (legit) cutting English accents. Stuff's burned out here by too many little theatre plays.

Gladys Martin, William Janney new faces at Showhouse (Hayden stock), Glenn Hunter left for New York.

Ethel Barrymore for Fair Park auditorium as season's last road show on new muny wheel in southwest April 8.

Theo. Kosloff's second performance of "Scheherezade" not so hot. Most of the pupils' (Kosloff's school) relatives attended.

Eddie Barr trying hard to change from a police reporter to a critic on "Dispatch." Can't get away from spats and superlatives.

PERFECT MOTHER FOR A MISCHIEVOUS SON

Lucky feller, that little Leon Janney playing the lead in "Father's Son" at the Strand. He's got such a "keen" mother. Irene Rich is slim and pretty; she's calm whenever her boy gets into mischief. The other boy's mother goes all to pieces in a crisis. She never raises her voice and she looks swell in an apron. Her boy can count on her to make things okay with his dad, first letting him disappear, so he won't have to face his father till the storm is over. She isn't always correcting him in the presence of other people. If she has anything to say to him, she waits until they're alone.

When he's bad, she knows it's an accident. It doesn't matter how many times he excuses himself with "I didn't mean to do it, mother," every time she believes him. He can bring his pals around and she's just as nice to them as she is to him. She doesn't ask questions; she waits for her son's confidences, best of all she lets him make his own decisions about matters that are important to him.

A boy can ask her whether the cannibals make hash of missionaries or just boil them like chicken and she doesn't laugh, but realizes how serious the question is.

Just the finest kind of a mother and so pretty, too.

MARRIAGES

Mrs. Lucy Cotton-Thomas-Ament, formerly of stage, to Charles Hann, Jr., broker, recently in Towson, Md.

Peggy Strickland, prima donna, to L. Hyler Connell, non-pro, today (25), in New York.

Katherine Renahan, New Bedford, Mass., to Walter A. Knight, New York, recently. Bride is stock actress, groom a radio operator.

Betty Compton to Edward Dowling, Paramount dialog director, Feb. 16, in New York.

Arthur McLaglen, brother of Victor and in pictures, to Marian Lord, Feb. 16 in Beverly Hills.

Betty Zane Grey, daughter of Zane Grey, to Robert Carney, cameraman for Zane Grey, Feb. 16.

NEXT WEEK (March 4th)

VARIETY

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The Parisian Front

By Christine

Paris, Feb. 15.

Two big balls within two weeks are pepping up French life over here considerably. Balls at the Opera, too, which is something, but like the old gray mare, they ain't what they used to be; even these two which are traditional events in the Paris season and as looked forward to as Bastille Day on July 14. One is the Bal des Petits Lits Blancs (Ball of the Little White Beds) and Bal de la Couture (Dressmakers' Ball). Both Charity and both Occasions.

Jewels and furs are supposed to abound, but it's getting so that not even a paste tiara is in evidence. Of the two, the Bal des Petits Lits Blancs is the most swank, while the Bal de la Couture is the biggest and, incidentally, the cheapest on admission.

Particular

Paris is really getting frightfully prim. They are now all up in arms over here about Mlle. Vivian Ortmans, elected some time ago the "Miss Paris" of 1931. To even enter a beauty contest you must present credentials and birth certificate. Apparently Miss Ortman's were all right and she was made "Miss Paris" by a sweeping vote. She is 18, brunet, with a sort of old ivory complexion and blue-black hair; small, but just a wee bit heavy as to form.

She signed a contract to team up with Harry Pilcer as his dancing partner—although she has never danced, and it was up to Harry to teach her everything they would do in their act. They accepted headlining engagements for the Empire here, all along the Riviera and even in Algiers.

Now the City Fathers are getting steamed up over the situation and trying to take the title away from her. They stated she was no longer "Miss Paris" because she has a child four months old and, furthermore, was not born in Paris, but in a suburb of Paris (comparatively, not New York but the Bronx).

The town divided itself for and against. There is a third faction—the ones who claim to be "in the know"—and this one is pretty burnt up. They hold that one of the City Fathers—or one of the board, or one of whatever group it is that decided on the beauty winner—tried to win "Miss Paris." Failing, he decided to cool his stung pride by digging up the lady's past. Consequently the contest was decided void and everybody is in a broil.

But the managers continue to book the only "Miss Paris" they've got, and the audiences flock to see her; first, because every Frenchman is curious, and, secondly, because they always go to see a pretty woman.

GIRL STOOGES DRESSED

Other Girls and Dresses at State This Week

Two of the stooges who go mad with Alexandria and Olsen at the State are girls lavishly dressed, considering that their contributions are hardly more than walkons. All the frocks are tasteful and becoming, worthy of a longer stay on stage. A pale orange silk is the ideal selection to show off red hair. Its graceful skirt has good style, and a hip puff to vary line and provide an excuse for a loop of rhinestones. Sheer silk stockings flatter slim ankles and carry out the chic of black and white satin worn by an assistant who, true to hallowed tradition, struggles with a French accent. Only extravagance would provide a lovely cocoa lace for taking bows.

Style is the least important part of Harry Girard's "and Co.," twelve girls who halve bravura singing with mechanical dance postures. The act has a flavor all its own, the girls bobbing up and down in classic poses, singing the while for all they are worth. Flared silk skirts swirl to their rendition of "Welcome, Sweet Springtime," while unbecoming black and silver jerkins later try to add a touch of gaiety to plain black bloomers.

Shoulder Strap Snaps On Adagio Dancer, but Audience Coldly Calm

The Roxy presentation reached an unexpected crisis at Friday's first performance. "Gay Vienna" was being brought to life, orchestra intoning sweetly, ballet corps posing with dignified grace, when suddenly, just like that, an adagio dancer burst her shoulder strap. Like an electric shock the news spread across stage and auditorium, everyone appreciating the situation but no one letting on. Menaced by a strip routine, the well-bred Roxy preserved w.k. Cathedral poise.

The dancer, last to realize her plight, came through in a style appropriate to a girl who spends a large part of her time in the air. She not only finished the routine, but finished in costume, a sizeable achievement.

Yellow chiffon, draped with understanding of its spiral, floating quality enhanced a gentle waltz, fluidly performed by the ballet. Black satin "Merry Widow" hats discharging long plumes to droop over the shoulder and matching opera-length gloves, added character to graceful gowns. A spot that should have been a high-light, the duo of Nina Polsley and Massine, was a disappointing series of classic poses where a simple waltz would have been most effective.

A grand novelty to picture houses was the staging of the overture, "Scotch Airs," Roxeyettes in Highland kilts, excitement generated by the shrill skirl of bagpipes.

Winnie Lightner Told Things About Figure

Winnie Lightner should watch "that future shadow." A little more weight will put her in the class that must joke frankly about poundage. As the head of a reducing establishment in "Sit Tight," she would do well to practice what she preaches.

Miss Lightner has been dressed in ill-fitting light tailored suits and sports dresses whose diagonal stripes, broad and narrow, do just the wrong thing for her figure. Plain white gym pants fail to flatter ungirdled hips.

Miss Lightner plays an obvious comedy part with usual gusto, reading every line with the enthusiasm that should be reserved for cheering a wrestling protege to victory. She wears herself out, as well as her audience.

Claudia Dell brings nothing to an automatic ingenue part. Screening prettily but with little animation, she is overcome by a series of costumes trying so hard to be striking that they defeat their own purpose.

GIRL STOOGES LOOK WELL IN GOOD GOWNS

It isn't very often that the Palace plays as many women as it does this week; it isn't often that the women look so smart. Competition puts them on their mettle, it seems, for the style hound can fill a good-sized notebook with fashion prophecies. Even the female stooges have acquired dignity from good-looking clothes leading to the revolutionary idea that the better dressed a stooge, the more telling the result.

A comic doesn't have to wear funny clothes to be funny, Beatrice Lillie demonstrates this week. She does her naughty cockney waitress in a desperately proper pompadour, but the instant that is over she changes to a costume bursting with style forecasts for spring. Her evening dress is fashioned of linen lace in Empire line, its silhouette contrived with hidden seaming. Bands crossed high on the bodice work into a Chanel-like bolero in back. Its skirt is straight in front, fitted slightly in at the waist, but in back fullness swirls out from below the hips.

As soon as one shakes off the boredom that Vivienne Segal's opening song as to why she is not in Hollywood sinks one into, she seems to have more to her, more assurance, more charm. She always did have one of the best figures of any of the small women in musicals, which she's sheathed this time in salmon pink velvet to heighten her well figured brown eyes and yellow gold hair.

Rubber Stamp Girls in "Advertise" Film with Beauty Mostly Minus

"It Pays to Advertise," at the Paramount, doesn't give one much of a chance to be anything but a rubber stamp, it is true, but even so it's curious to note how anyone as good looking as Carol Lombard can accomplish so little. Miss Lombard has all the requisites except personality, all that it takes except a way of her own.

She's a superior sort of a secretary in this picture, her clothes point out. No one but a girl who is going to get somewhere would dress so simply yet right. Since she has just the faintest tendency toward hips that might be noticed, she masks it discreetly with first a bolero, then a peplum.

Louise Brooks glistens for just a moment as a publicity thirsty actress who is so ga-ga she does her airplane riding in a white sports suits with white fox for the collar. Miss Brooks promises too much to appear so briefly.

Helen Johnson is supposed to be a fake French countess, so she's swathed in black, carries ropes of pearls, peeks out wickedly from a black nose veil, and bears her proper allotment of red fox.

Three women in this picture, but the one that flaps could take to their hearts, Louise Brooks, is practically off as soon as she's on.

LILA LEE'S NEGLIGEE, "GORILLA'S" SUSPENSE

A little guilty about the emaciated condition of its love story, "The Gorilla" at Warners' puts Joe Frisco into a gorilla make-up to entice the real gorilla with thoughts of romantic dalliance. Frisco imitates Helen Morgan all right, but he isn't quite sure about the proper antics of a love bitten simian.

It is up to Lila Lee to do what she can to supply romance. No lady would go about through an entire picture clad in a negligee that gives the film its only suspense. How does Miss Lee breathe, let alone swoon, bound up so tightly in brocade that every indentation stands revealed. And it's a negligee, the kind of a thing a lady is supposed to slip into for comfort. Then there's the unbecoming U-shaped neckline, a most unfortunate idea. Miss Lee doesn't get half a chance, what with the frightful costume she's given, and the tiny wisp of a part, to show what a nice and sympathetic actress she really is.

Anyway it's a picture constructed only for laughs, and there it does succeed.

Women Fail to Create Stage Wear and Dress

Vaudeville insists on being standardized. A predilection to copy, rather than create, is particularly noticeable in the women's costumes. One prima donna uses a feather fan —all prima donnas follow her lead. Another thinks long chiffon hankies attractive, and straightway hundreds of chiffon hankies create monotony of vaude style. One trio of singing sisters dress in three copies of one gown, and all singing trios appear in exact triplicate style, as though it were treason to think up something new.

Much can be done to vary a triple pattern. Gowns, instead of being the same color, may be in graduated shades, possibly of lovely color schemes. Trimming need not be exact duplication, but may utilize one motif in three sections, making an interesting unit of three gowns. Individual thought instead of eagerness to copy would work out charming designs.

If, however, singing sisters like the Three Giersdorfs (at the 86th St.) choose gowns exactly alike, duplication should be carried out to the minutest detail, unconfused by motley jewelry, which ruins the effect. Rings, bracelets and earrings gain importance under spotlight, and can do much to mar or make a gown.

BIRTHS

Mr. and Mrs. Jack Mills, Feb. 18, son. Father is a music publisher.

ACTOR-PROOF ROLES

"East Lynne" Enjoyed by Its Fox Players

Nobody appears to enjoy "East Lynne" (Fox) more than its own cast. The old melodrama offers fat, luscious parts, the kind all actors like to set their teeth into.

Ann Harding obviously loves her role of Lady Isabel, disillusioned damsel, more sinned against than sinning. She believes in it, suffers with it. Ravishingly beautiful, she plays with authority and relish.

An old family servant, sweet, wistful, eager to befriend the oppressed, is made to order for Beryl Mercer. Cecilia Loftus, who can be sugary or acid as the role demands, lives up to the author's idea of a jealous spinster and achieves, with least effort, the best performance in the picture.

RADIO LIGHTS BARELY SEEN ON PAR'S STAGE

Very canny of the Paramount lighting department to be so sparing with light for "Radio Lites." Whatever the reason it's hard to see them, hidden the way they are behind scrims or standing in yellow spots, but it isn't hard to hear them, for they sing into mikes that are real.

Elsie Thompson wore a fitted dress of pink crepe with blue flowers on the shoulders and held a blue handkerchief. Mary, of Mary and Bob, spoke her one word sentences in white satin. Jasselyn Fax violently tried to provide comedy in a gay nineties dress of old rose with bunches of trimmings, but there is only one Beatrice Lillie.

The "Around the Samovar" girls were dressed as gypsies indulging in this bit of realism for probably the first time.

"Cupid's Carnival," the second unit on the lavish Paramount bill, flutters between being very lace Valentine and getting good and hot. Again the lighting is important. When the chorus, in scarlet velvet leotards cut heart-shaped and wearing high silver hats with scarlet plumes, dance out front, they're most proper in their antics, but as they mount the rows of platforms back on the stage, the spotlights thrown upon them from the floor get them to wriggling mighty lowdown.

They reappear as Cupids, with pink satin draped across their hips, sprouting pink satin wings and carrying silver bows, and dance daintily at first but the hot music ruins their good intentions once more.

Harrington Sisters don't give a hang for tradition. For years kid sister acts have been coming out in gingham rompers and huge hair ribbons. This rebel duo get themselves up as genuine children, wearing the kind of clothes all good little girls really wear. White serge double breasted coats and white felt sailor hats.

It actually makes them look like children. Aging kid acts might think it over.

RITZY

Lady Lister-Kaye was referred to recently in "Variety" as traveling about with her own four-poster bed. She was Natica, daughter of the late Antonio Yznaga, who migrated from Cuba to New Orleans, and thence to New York. Past middle age, the widow of Sir John has not nearly as much money as formerly.

Her sister, Emily Yznaga, lives in Paris. The other sister, Consuelo, died as Duchess of Manchester, and was the mother of the present Duke, who married Helena Zimmerman, of Cincinnati. The brother, the late Fernando Yznaga, was divorced by Mary Smith, sister of Mrs. Oliver Belmont. Mary later divorced William George Tiffany. Fernando was next divorced by Mabel Wright, who married Count Bela Zichy. Her son, Count Edward Zichy, married Charlotte Demarest, of New York, and these two danced in cabarets in New York and Atlantic City.

Tilly Losch's Husband

Otelie Losch, known professionally as Tilly Losch, began dancing at the age of 10 at the Royal Opera House, Vienna. Becoming premier danseuse, she gained favor on Broadway in "Wake Up and Dream." Now she has married Edward F. James, with rich and fashionable connections, and will live in New York. Son of the late William D. James, his mother was a favorite at the court of King Edward. His Majesty was godfather to the daughter, Audrey James, who became the widow of Dudley Coats, and then married the American millionaire, Marshall Field, who was divorced by Evelyn Marshall.

Edward F. James is a cousin of Arthur Curtiss James of New York and Newport, one of the richest men in America.

The Ritz was agog when Mrs. Earl E. T. Smith (Consuelo Vanderbilt) had as luncheon guests Mrs. Irving Berlin and Mrs. Samuel Goldwyn.

At Palm Beach Addison Mizner, architect, has as his houseguests Mrs. John Emerson (Anita Loos) and Mrs. Syrie Maugham, of London, interior decorator, who divorced Somerset Maugham, novelist and playwright. Leslie Thrasher, magazine cover artist, is at the Breakers.

Geoffrey Kerr's Past

Geoffrey Kerr (pronounced Carr) starts his contract with Radio as lead in "Next Corner." Son of Frederick Kerr, veteran English actor who changed his name from Keen, Geoffrey made his stage debut in 1913 in London, and his bow to Broadway in "Just Suppose," 1920. He married June Walker, who had been courted by another English actor, Charles Cherry.

Miss Walker, now a featured player, started in the chorus of "Hitchy-Koo." In 1918 she was one of the various bridesmaids in "The Betrothal." She had the lead in the stage version of "The Bachelor Father." Years ago she did extra work in the old Essenay Studio in Chicago, along with Gloria Swanson, Agnes Ayres, Colleen Moore, Virginia Valli and Helen Ferguson.

The Charles Farrells

Charles Farrell and his bride, Virginia Valli, are honeymooning in Italy. "Madonna of the Streets," in which he co-starred with Janet Gaynor, was barred by Mussolini.

When Farrell arrived in Los Angeles, it was as dresser to Little Billie, vaudeville artist. Miss Valli was originally Sweeney, and divorced Demmy Lamson, actors' representative. In the spring of 1929 her engagement was announced to Cedric Gibbons, art director of Metro. Gibbons was divorced by Gwendolyn Weller, daughter of a New York newspaper man. He had been reported engaged to Eileen Pringle and Madeleine Hurlock.

Australian Singers

Dame Nellie Melba has been seriously ill in Sydney. She was born in Melbourne (from whence she derived her stage name), in 1859, Nellie Mitchell, later marrying Capt. Charles Armstrong.

Australia produced other noted opera singers, Frances Saville (who changed her name from Simonson), and that lady's namesake niece, Frances Adler, who changed her name to Alda.

New York's Own Pros.

Last week ended the "Razzing the Home-Town" series with New York City. Native New Yorkers in show business include Elsie Ferguson, Ruth Chatterton, Joseph Weber Lew Fields, Frank Gillmore, Eddie Cantor, Alice Brady, Genevieve Tobin, Joseph Cawthorne, Luella Gear, Helen Kane, Pedro deCordoba, Billy Dove, Bijou Fernandez, Constance Bennett, Louis Wolheim, Eugene O'Neill, Jerome Kern, Sam H. Harris, Helen Twelvetrees, Richard Barthelmess, Lilyan Tashman, Roland Young, Douglas Fairbanks, Jr.; June Walker, Kenneth McKenna, Laurette Taylor, Sam Shipman, Edward Knoblock, Lila Lee, Vincent Serrano, Arthur Richman, Leila Hyams, Elmer Rice, Winifred Lenihan, Philip Moeller, June Collyer, Harry Pilcer, Nancy Carroll, William Collier, Jr.; James T. Powers, Conway Tearle, Chester Morris, Sally Eilers, Grace George, Gilbert Miller, De Wolf Hopper, John Golden, John Hazzard and Mitzi Green.

Did You Know That—

Corrinne Sales, of Dooley and Sales, has opened a tea shop in Lynnbrook, Long Island....Lillie Pons took 20 curtain calls at the Metropolitan the other night when she sang "Lucia"....Gina Malo (of "The Gang's All Here") has a likely face and voice for pictures....Ruth Tester scores again in that show....Gertrude MacDonald looked sweet, lunching at the Ritz the other day, in a blue tricorn worn with a tiny blue moleskin jacket....June Walker and Franchot Tone make a grand couple in "Green Grow the Lilacs"....Ned Marin is back in Hollywood having sold his picture to Paramount....Carmel Myers has mended a sprained wrist....Ann Harding is a vision in "East Lynne".... Grand photography for Fox.... Virginia Smith found out you can't park in New York these days....Nasty old cop.... Helen Hayes is lovelier than even in "Petticoat Influence," especially in a shell pink lace evening gown....Garbo has made marked improvement vocally, and from an accent standpoint....Peggy Fears doesn't approve of prohibition....She signed one of those cards at a matinee, the other day....Mrs. Charles Morrison is in the Park West hospital, having been operated very suddenly——Edna Leedom is taking on weight.... Mayfair was very gay Saturday night....Ernst Lubitch was there and Bob Ritchie, Ginger Rogers, Dorothy Hall, Neal Andrews, Nanette Guilford, Inez Courtney, Mary Lawlor, J. C. Flippen, Lou Holtz, Bobbie Perkins, Herb Harris, Louis Shurr, Naomi Johnson, Gertrude MacDonald, Mr. and Mrs. A. C. Blumenthal, Dudley Field Malone, Muriel Kirkland, Grant Withers, Dorothy McCarthy, Stanley Smith, Gladys Baxter, Shirley Vernon, Agnes Ayers, Jack Warburton, and Florence Hamberger.

Falling for the Mystic

By Grace Green

Hollywood, Feb. 24.

Seemingly Hollywoodites, bored with gossip and bridge, now go into the spiritual and mystic for nightly diversion.

With Aimee McPherson out of town, someone dug up a Spiritualist Church on Hollywood Boulevard as a Sunday night novelty. From that to ouija boards and table-tipping.

This excursion into the occult is a femme gag. The girls get initiated in the beauty parlors where the fortune tellers do their stuff while a marcel is waving or a finger-nail is being polished. The beautician attendants are further aids to the card readers, and palmists by corroborating unusual reading of "fortunes" that had occurred that week. There is no charge other than the tip, generally $1.

Many hostesses are amusing their guests by group palm readings. Of course there are many who request a private audition in the boudoir and, judging by some of the intimate inside info gleaned from a couple of these group gatherings, it is the most prudent thing to do. Lots of fun the other way though. Can you imagine four hard-boiled, skeptic New Yorkers in a group of eight people sitting in all seriousness around a small table with fingers lightly perched on its edges, as happened at one such "seance," waiting patiently for the table to do its stuff? Stifling giggles, because of the seriousnes of the demonstrator, kills whatever fun the skeptics anticipated.

Another thing taken seriously out here are horoscopes. There are many who never sign a contract without consulting an astrologist.

The Breakfast Club

If you would believe Dr. Clinton Wunder of the Academy of Motion Picture Arts and Sciences, who was one of the principal speakers, "You can't say you've seen California unless you've been at the Breakfast Club."

This Breakfast Club, with its own spacious horse-show grounds, mammoth dining room, aviary, pool, etc., is adjacent to Griffith Park, public playground, but the B.C. itself is not as free-for-all as the park.

Still it's not as exclusive as you might think, being a morning meeting-eating place of the representative business leaders of Los Angeles. It's a sort of glorified Rotary with theatrical variations, in that its weekly Wednesday morning breakfasts from 8 a.m. to 10 a.m. are replete with show and showmanship.

An entertainment always tops off the ham-and-eggs. About the toughest thing in connection with these breakfasts is the knowledge that the entertainers are not as accustomed to these "middle-of-the-night" hours as are the bankers and merchants whose waking hours are much more normal.

The attendance is freely sprinkled with people in riding habit as ample evidence of their 7 o'clock canter habits. That outdoors' spirit seems to take hold of one more and more here in California, with the full realization that not to take advantage of this is to disassociate one from what California has best to offer, especially to the easterners.

This Breakfast Club, like all the rest, is a blending of business, sports and theatrical elements, with the horse-show exhibitors, foreign traders and "Cimarron" as the triple attraction. The first two were the usual thing.

"Cimmaron" was highly lauded, with the entertainment contributed by the personnel from Bud Murray's stage prolog at the Orpheum. The singing of the male chorus of 50 voices was just as thrilling as when heard at the premiere of the picture. The fine solos by Helen Pacino, Julane Davis, Alfonso Pedroza and others were well worth the effort of scraming out of bed at 7.15.

Mitzi Hajos Reappears

Just like the show itself, the turn out for the opening of "Gypsy Adair" at the Biltmore was mediocre.

A bright spot in a more-or-less inane comedy was Mitzi Hajos. To one who recalls seeing her starred on Broadway more than a decade ago, it is amazing to note the slight change in her petite girlishness. Her charm, personality and voice are as good as ever.

Although the stylish long skirts aren't flattering to tiny figures she looked well in a black velvet evening gown with a train. The matching fitted, short coat, banded with silver fox, was elegant.

Of course Miss Hajos, whenever possible, should select shorter length outfits, such as the cute little rose and green print frock with which she wore a purple hat, gloves, bag and slippers. The contrasting shade was striking and smart.

DESPITE KICK SCENES, WOMEN LIKE "RANGO"

Up to its graphic screening of a fight between a water buffalo and a tiger, "Rango" shows no reason for not being a woman's picture. Its opening sequence is whimsical enough to have come from the pen of A. A. Milne. Feminine sympathy is aroused by a cute, natural little fellow coaxing his father into an account of another youngster in Sumatra, who once had a baby orang-outang for a pet, a scene cagily devised to give the locale of the filming.

The actual narrative is interesting, full of suspense, but lightened by amusing sequences. Monkeys in the cast are natural comedians, babies pathetically like humans, females registering mother love beyond the fondest expectations of a Hollywood director.

The director was careful not to include a glimpse of a baby tiger which might have occasioned sympathy for the Villian, an enormous, wicket cat eventually gored to death by the water buffalo. The scene, excitingly worked into the story, nevertheless, was heartily applauded by many women in the opening night audience. Introduction of a snake could have been fatal to the woman's angle, but the director wisely dropped it from further scenes and gave it no bearing on the story. It could be eliminated and nothing lost.

The Baby Orang is the most lovable diminutive actor since Davey Lee, and his sad end heartbreaking, even though its grieving Pappy doesn't sing "Sonny Boy."

Photography beautiful.

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15 YEARS AGO

(From Variety and Clipper)

The war boom in the United States was more and more apparent in all directions. By now its effect was evident in the theatre likewise. It was the preliminary stage of the "silk shirt era."

Proposal was up in England for a 10% amusement tax. Such a tax had been collected in France for many years, but the subject, of course, had not yet come up in the States.

In response to reports that Margaret Wilson, daughter of the President, intended to make a lyceum tour, an offer for vaudeville appearances was made to her, but was declined.

News from the Coast was that Charlie Chaplin would sign with Mutual at a figure of $10,000 a week and a bonus of $100,000 upon executing the agreement.

Court of Appeals of New York affirmed a ruling of the lower court which established the right of a theatre operator to bar any ticket holder except on the ground of race, creed or color. Decision came in a test case brought by the New York "Times" against the Shuberts, following the demand of the Shuberts that the newspaper refrain from assigning Alexander Woollcott to review any Shubert productions.

One of William Collier's first screen appearances was in a picture called "Better Late Than Never." His leading woman was Mae Busch

There was a distinct drift of picture making toward Florida, a gesture resulting from the feeling of the industry that it was not getting fair treatment from Los Angeles. Half a dozen companies were on location in Jacksonville, Fla.

50 YEARS AGO

(From Clipper)

Clipper gives an account of a freak bet which required one Stump Howe, professional athlete, to walk for an hour through the streets of London balancing on his bare head "an ordinary publican's two-gallon jug, minus its handle." He accomplished the feat and then undertook to repeat the performance with the jug filled with liquor and corked.

The theatrical season seems to have been a poor one. Clipper observes that except for "Hazel Kirke," then in its second year at the Madison Square theatre, there had not been a single first-grade stage success in New York.

Nearest thing to a hit was Augustin Daly's production, "Zanina," at Daly's theatre, the presence in which of a group of real Indian Nautch girls was much advertised. Clipper, however, feels that the Broadway version of the native dance has been greatly toned down.

News from London that Lily Langtrey was about to go on the stage, a play having been prepared for her debut at the Prince of Wales theatre, London.

Nick Goodall, hopelessly insane from birth, but famous for his strange talent as a violinist, died in an asylum in Watertown, N. Y. He had played in concerts all over the country.

Sporting event of the week in New York was a curling tournament between all-Scotch and all-American teams on the Central Park lake. The Americans had won the two previous annual contests, but this time went down to defeat.

Inside Stuff—Pictures

Loaning screen players at advanced salaries and splitting the surplus of regular salary for the loaning with the player, may be as much blamed for the players involved asking for more salary as anything else. Charging the company borrowing the player $5,000 a week for a $2,000 contract salary, and then through splitting, giving the $2,000 salaried person the additional $1,500, making that player's salary while away from the home studio $3,500 weekly, is pretty nearly equivalent to informing the player he or she is worth $5,000 a week, not $2,000, since another studio is agreeable to paying the bigger price.

Or loaning a $750 a week player for $2,500, and operating the same thing, giving the player $1,600 weekly for a short while away and expecting satisfaction as before when returning to the $750 salary.

With always the chance besides that a name or featured player so loaned may go into a poorly made picture, grievously perhaps hurting a standing the home studio has been building up.

These things may explain the readjustment contracts by RKO-Pathe with Constance Bennett, Ann Harding and Helen Twelvetrees. Especially did RKO-Pathe believe that the Misses Harding and Twelvetrees were entitled to consideration anew, following the Constance Bennett outside contract. Miss Bennett was most frequently loaned by the former Pathe, before RKO bought Pathe, and always with the Pathe studio splitting with Miss Bennett on the salary average while on loan.

Plenty on the side lines of Hollywood with plenty of advice. That counts, too.

Price and life of the print are color's greatest enemies; ones which narrow color to the handful of biggest theatres nationally and prohibit it from the vast percentage of houses which consider $50 the top for a playdate.

Latest statistics admittedly kill recent attempts to give color impetus. They disclose that not only does a colored print exceed the cost of black and white three and four times, but that on an average a colored print is good only for 15 bookings, whereas the minum for black and white is 24.

Sound, and its resultant speeding up of market coverage, is also proving a setback to color. Just 50% more prints than in the silent days are being made now. This is one of the reasons for shorter life for a feature since quicker distribution and return of negative costs is one of the advantages realized through the multiplication of prints.

The speed-up system works the reverse for color. On the conservative basis of $800 a print for the same that costs $200 in black and white, distributors on 15 $50 bookings would fail short $50 in paying the tint bill, not to include the miscellaneous other costs involved in distribution.

Representative producer circles say that until color can be brought to black and white costs it can not hope to get into general release or, for that matter, into much more than an occasional novelty class for the deluxe houses.

Foreign film writers, returning from Hollywood and writing in their native land, tip off stuff with or without thinking of its damage. One Hollywood series current in a Paris daily, and translated for the general continental press, contributes authoritative color by mentioning certain Hollywood speakeasies by name and address, as one instance.

Foreign press excerpts similarly evidence a tendency to sensationalize, either for deliberate effect or to conform with the anticipated foreign attitude towards wild and gay Hollywood. When one French correspondent was in Hollywood, he consulted the coast "Variety" office. At that time his prime complaint was a lack of the sensational that would make good copy for the French, German, Italian, Spanish, Danish and other press which was taking his services in translated form. He confessed that a Parisian cocktail party, as they call 'em in perverted English, is packed with more activity than any Hollywood affair. Advised that for a novelty he might write about things as is, the correspondent replied that wasn't such a bad idea. But his yarns are highly seasoned.

While reports in electric circles have been that Fox's rupture with the inventor, Frank Case, would force the organization to utilize Western Electric's entire method of sound recording, Foxites indicate every hope of still going on their own.

A. Sponable, scientist, who became known in pictures through his work on Fox's Grandeur (wide film) is back, this time working on several things. One is to circumvent the necessity for a hook-up on recording with W. E., it is said. Another is to develop Fox's own system for noiseless recording.

Western, according to information, so far has practically all companies except Fox under contract for its scratchless sound. Fifty stages in Hollywood have been specially wired for noiseless recording and as many more have filed contracts for the same, from report.

"Public Service and the Roxy Militia be Hanged," "Variety" said last week, in a story detailing civilian usher service inaugurated by Loew's State, New York.

George Morley, asst. chief usher of the Washington Street Olympia, Publix, Boston, protests that the State's experiment was put into practice two years ago by the Boston staff. In addition to "developing personalities," the boys there have "increased patronage by ballyhooing coming attractions on our own time," forming the Olympia Service Club and editing their own 12-page weekly. The ushers' room has been converted into a club which boasts a library of famous authors, fireplace, radio, victrola, leather club chairs, ping pong table, checker boards and adjacent gymnasium—everything, in fact, to keep a boy Publix-spirited and happy.

An insight into Will Hays' impartial dealings with member companies of his organization is illustrated in the "loving lighthouse" (just that and not a cup), yearly awarded to the company standing highest in fire deportment of its film exchanges.

The lighthouse, it develops, is just making the rounds. Paramount was presented it last week. In previous years Metro, Pathe and First National all had their turn at holding it.

General Hays gets a chance to be photographed with brother members every time the cup is dusted off. This year he stood between Sid Kent and Adolph Zukor. The General was the only one in that trio who emoted.

Co-operating with the local Spanish consul and reception committee at San Pedro, Cal., to meet the training ship, Sebastian Elcano, from the Philippines, Metro innocently became involved in probably the poorest timed press stunt ever.

Although it had no angles to work on arrival of the ship, studio arranged for band, foreign players, and newspaper stories on the reception. When everything was all set and the gang went down to the harbor town, it was learned that the boat wouldn't come in for two weeks.

Certain holdover execs from the old William Fox regime, now being carried on salaries although performing no work for the Fox company, are said to be anxious to get into harness for an outdoor advertising company. But can't do this because of their contracts with Fox.

Men recently asked the new Fox management to settle on a 50% basis but this was denied. In each case the contracts with Fox have around two years to go.

WB and FN, even in their coast studio activities, are very careful to maintain separate identities and especially on their stars. There can be no star borrowing by the sister companies, although an interchange of supporting cast players is possible.

Star programs are sold distinctly under separate trademarks and are thus kept distinct at the source.

Inside Stuff—Legit

One of the largest theatrical funerals ever held in New York was that for Louis Mann last Wednesday (18) in Temple Emanu-El. Estimated there were 1,500 at the services.

The services were both simple and eulogistic with perhaps the most distinctive theatrical touch given when George M. Cohan, Abbot of the Friars and life-long friend of the deceased, delivered an address. There were also eulogies by Dr. S. S. Wise and George Jessel.

Cohan's talk stressed upon what friendship means. As Cohan put it, "A man of many moods—a very difficult role."

The remains were escorted to Fresh Pond cemetery in Queens and cremated. Mr. Mann's widow, Clara Lipman, was unable to attend. The former actress had suffered a breakdown just before the services and had to be placed under a physician's care.

Sheridan Gibney's play, "The Wiser They Are," has gone into production for Jed Harris.

For about three years Gibney was unsuccessful in selling any of his scripts. "Wiser" had been accepted by David Belasco, with the option not taken up. Gibney started peddling it again and finally sent it to the Harris office, where a playreader noed it. By accident, the play slipped into a number of manuscripts Harris took on his recent trip to Florida. Despite the turndown from his reader, Harris wired from Miami to buy the play.

A few days later, Gibney sold a show to Dwight Wiman and topped that off by marrying Mildred McCoy, legit actress.

Within a week after he married Miss McCoy, DeWolf Hopper bought another of the Gibney plays and will open it shortly in Chicago.

Gilbert Miller was skeptical about the chances of "Tomorrow and Tomorrow," even after that success opened at Miller's, New York. Philip Barry who wrote it had 10%, with the privilege of buying up to 25%.

Day following the premiere the author asked for the other 15%. The producer advised him against it, and explained he did not care to take Barry's money because of the risk of it not clicking.

With the show grossing over $18,000 weekly looks like the best money maker Barry has yet had, since he receives royalties in addition to his end of the net.

Contest over the will of the late A. L. Erlanger, involving the status of Charlotte Leslay Fixel, who contends she was the showman's common law wife and therefore his widow, is off until April. Surrogate agreed to the postponement because the trial counsel, Max Steuer and Isador Kresel, have other bar engagements that should keep them well occupied for another month.

The indictment of Kresel in the Bank of United States crash investigation had nothing to do with setting back the Erlanger matter, the court stating he was qualified to appear.

Because Irene Bordoni and her manager, Galen Bogue, are reported as asking too much in the way of salaries, proposed production of Louis Verneuil's French play, "You Will Marry Me," owned by Miss Bordoni, is thought to have hit a snag.

"Marry," formerly known as "Hearts Are Trumps" and adapted by Russell Medcraft, was announced earlier in the season as to be produced by Bogue. That is now thought unlikely.

Jack Barker, of "The Gang's All Here," went into show business about 10 years ago. Last month his father died at their home in Girard, Kans., and he went back for the funeral. Rummaging through the attic later Barker found a complete file of "Variety," dating from the time he became an actor. His father had taken an interest in show business because of his son and religiously read show news although there has not been an attraction near Girard for more than a decade.

Inside Stuff—Vaude

Ted Healy finally got even with Harry Howard in the battle over each other's material that has been carried on between the two comics for over four years. Healy is doing the fat man and dwarf shooting bit in his "Gang's All Here" show opening in New York last week. Howard says the bit is his by everything sacred to Allah. He says that Healy even went so far as to engage his (Howard's) fat boy that did the bit in vaude with Howard for a long time.

This battle over material between these two nut comics goes back to around 1927, when Howard tried an act with Healy's sister. They needed material. Howard claims that Ted told him to go ahead and use his dog bit of a minute and a half. Howard took the bit, but says he made it into an eight-minute laugh, much different from Healy's idea.

Healy is said to have spread around that Howard copped the dog bit from him. The scrap raged back and forth. All through it Healy kept the getting even idea in the back of his head. Howard saw the show the opening night he says, and almost cried over the bit because he said Healy is doing it wrong. According to Harry he sent Ted a wire telling him the right way to do his Fat Boy-Midget bit.

The boys are even up on the comedy golf course at present. Unless Healy digs up some new comedy bits and angles, it looks like Howard will have to be satisfied to do what he is doing, as he knows everything Healy does backwards, and that goes double for Healy too.

Skouras-booked m. c.'s, now playing Warner-Skouras houses, may become a matter of who stage-owns them sooner or later. Two m. c.'s mentioned at present are Ed Lowry and Jack Haley.

Lowry returns to the WB-Skouras Ambassador, St. Louis, upon Haley leaving there in a couple of weeks. Offers are said to be in for both of them to play the Publix-B&K Oriental, Chicago. Lowry has five months to go on his WB-Skouras contract, and Haley is under an optional 12-week agreement.

With the recent shift of the Skouras boys from WB to Publix, the angle comes up as to whether the m. c.'s are contract-bound to WB or the Skourases.

Lowry was at the Ambassador for three years on a run, before going to a WB house in Pittsburgh, where he remained several months. This is Haley's first try at picture house m. c'ing. Report is that Haley thoroughly entertains on the stage, but so far has not developed a personal draw at the b. o.

In last week's "Variety" there was a brief item in the obituary columns that Margie Harris, of Mulroy, McNeece and Ridge vaude act, had died in Houston Feb. 17.

A wire was sent "Variety" by Steve Mulroy of the act as "Variety" went to press.

Miss Harris was the "McNeece" with the roller skating turn, playing the Metropolitan, Houston, with the Publix unit there. Miss Harris (24) caught cold and pneumonia developed.

She was removed from the hotel to St. Joseph's Infirmary where she died.

About nine or ten years ago Miss Harris was skating at the White City rink in Chicago. Her skill on the rollers later was brought to Mulroy's attention who engaged her for the act. She had been with the turn about five years. It had played vaude mainly although of late being engaged by Publix for unit designation.

The remains were shipped to Chicago for interment where Miss Harris has a sister living. Two other sisters also survive, both living in Toronto.

ART THEATRE DYING OUT

ASKS SUBSIDY, NOT NEW TAXES

Seattle, Feb. 24.

Road shows and legit attractions need a subsidy and not any added taxes. Gov. Hartley of Washington has been so informed.

Ed G. Cooke, manager here for A. L. Erlanger interests, operating Metropolitan theatre, one of the few road show spots in the northwest, has taken a pot shot at the proposal to tax amusements in state 5% of gross. Chances are the tax will die in the legislature. Other prominent Seattle business men have written the governor against the tax.

Cooke explained the situation to Gov. Hartley in a letter which said in part:

"Noting that there is activity at Olympia to pass a state sales tax, known as H. B. 17, in which theatres are to be taxed 5% of gross receipts, I want to advise that if this tax is made applicable to theatres operated in the interest of traveling dramatic and operatic organizations it would cause the elimination of the State of Washington from the theatrical map of the United States of America.

"You may be interested in knowing that there are only two or three first-class theatres in the State of Washington exclusively identified and operated in the interest of touring attractions. The Metropolitan theatre, Seattle, has not had one booking of a road show this season. The firm of A. L. Erlanger Amusement Co. of New York City that own and operate this playhouse will have a loss of more than $40,000 this season. It certainly will be decidedly unfair and un-American to penalize the spoken drama industry, at present battling for its existence in this nation, with the tax handicap proposed in H. B. 17.

"The writer is perfectly agreeable to appear before the committee which has this bill in charge and will furnish very interesting information regarding the handicap under which the spoken drama and the operatic stage is now operating in the State of Washington. The legislators might find it advisable to arrange a subsidy instead of a tax."

DRAMA-TAB GRIND

Twenty-one Shows a Week at San Diego Savoy Under New Policy

Hollywood, Feb. 24.

Moral backing from the Chamber of Commerce didn't save dramatic stock playing San Diego and the Savoy Players wind up with "Copperhead" this week.

Floyd Fulkerson is holding five of the troupe for dramatic tabs to play with five acts of vaudeville starting Sunday (1). Policy will be three shows daily, with two bit matinees, 50c evening prices, and a turnover of 21 weekly shows instead of the previous ten.

Idea of the vaude-stock combo is new to the coast and has showmen watching. Standard plays cut to 40 minutes will be used, the opening tab being "Freddie."

Acts are booked through Jean Meikeljohn office in Los Angeles.

Sour Finish, Too

Chicago, Feb. 24.

Four stranded actors with "Sour Grapes," Vincent Lawrence flop at the Adelphi, have received transportation to New York from Equity. No bond had been posted by the producer, George M. Gatts, because of his previous good record on payoffs.

Edna Hibbard and Eugene O'Brien, stars of the floppo, didn't ask for Equity aid, paying their way home from their own pockets.

Horses Wouldn't Cut

"She Lives Next to the Firehouse," farce comedy produced by Lawrence Weber, is now co-op.

The big moment in the show, the flash finale which had a couple of fire horses dragging an old-fashioned fire engine galloping head-on towards the audience on a treadmill device, is out.

All the actors in the piece with Equity cards agreed to try and keep the show going on a co-operative basis but the livery stable man balked, insisting that his horses were good actors and worth $100 a week as a team.

A. C. BLUMENTHAL GOING FOR LEGIT ON HIS OWN

A. C. Blumenthal, the heavy money theatre deal promoter, may make his first start as a legit producer this spring. When Ziegfeld's deal with Arthur Klein for the Murray-Triver-Oakland musical temporarily fell through last week over what was said to have been a royalty dispute, Blumey stepped in with his own offer for the Klein book.

If Blumenthal closes with Klein, it may mean a revival of the "Follies" after all by Zieggy, if he can straighten things out financially. Blumenthal has been reported on various occasions as backing legits, but this would be his first experience as nominal producer.

Erlanger's Denies Any General Shubert Deal

Apparently sudden departure for Europe by J. J. Shubert last week gave rise to several rumors as to the cause. Understood that he wanted to step in on the direction of "The Wonder Bar," the new Jolson show.

Another report figured the argument was over the reputed deal between Erlangers and the Shuberts. The Erlanger office stated that stories of a combination were incorrect. Further, that the only matter talked over between the two offices was a proposal for another pooling arrangement for Chicago. Formerly Erlanger's and the Shuberts pooled in that city. Deal was dissolved after various charges by both sides.

Another Version

Another version says Jake Shubert left to look over new product and talent abroad for the new season. He will visit the capitals abroad and is expected to return within three months when he will exchange posts with his brother, Lee, while the latter takes his turn in the Old World.

The Shubert-Erlanger situation relative to pooling interests remains statu-quo, it is said. No new conferences have been held owing to the illness of Charles Dillingham, member of the Erlanger operating board.

Seibert's Coast Job

Hollywood, Feb. 24.

Roy Seibert, formerly a Schwab and Mandel manager in the east, has leased the Hollywood Playhouse and will manage it for Lillian Albertson's produced musicals at $2 top.

After "Paris in Spring" the next Albertson production will be "Girl Crazy," planned to be ready by April with either a Hollywood or San Francisco first showing.

Olive Borden's Play

Chicago, Feb. 24.

Ralph Kettering has sold "The Chiseler," authored by himself and Henry A. Rosedale, to Joe Ornato, New York scenic studio and dance-hall operator, as starring play for Olve Borden.

Miss Borden, former Fox and Radio film star, will try the legit.

OVER-PROMOTION AND NEAR-RACKET

Various Manners and Means Destroyed Faith in "Groups"—Amateur Art Commercialized Did It—Spirit Dead

JUST SUICIDE

Art Theatres and little theatre movements in general seem to have died. Neither do they seem likely to come to life again for some little time. Committed suicide as it were.

The arty business isn't good even as a racket anymore. A racket was what it had become. Because probably, and a lot of people always thought so, there never was art in the arty theatres, except amongst a mere handful of talented people who happened to get together and make a go of it from an amateur status.

The numerous negligible groups ran the arty business into the ground. Long-haired know nothings who copied and fed upon the intelligent few. Unable to achieve success in a commercial way themselves, they became artistic and amateur, using the success of a few people to emblazon themselves upon the public mind. For a time they managed to fool some of the public but now they can't even fool themselves. They know they are washed up. Anything arty has lost its status. Times have changed and people are no longer enthusiastically interested in any and everything that smacks of amateur art, as they were for a time.

Confidence Gone

Because the art audience was preyed upon by the arty racketeers, it has become entirely distrustful. Too many glorious unfulfilled promises.

The arty thing has lost its status so completely theatres that once commanded good rents for it are now thought almost worthless. People attempting to smuggle in arty stuff under another name, but by persons with merely commercial plans in view, who have an idea that some sort of art stuff would have a chance, have found their error.

Bank Foreclosing On Hammerstein Theatre Buiulding

Foreclosure proceedings on a $1,300,000 mortgage held by the Manufacturers Trust Company on Hammerstein's theatre and building, have been started in the N. Y. Supreme Court by the bank. Consummation of proceedings is expected in about six weeks.

Cause for the foreclosure, according to the bank's attorney, Sidney Newman, is a default on interest payments for six months. This in turn is laid to Hammerstein's two flops, "Luana" and "Ballyhoo," for an estimated loss of about $500,000 and resulting in Hammerstein's withdrawal from legit producing.

A story making the rounds was that the proceedings were held in abeyance because of a deal providing for the taking over of the property by a third party. When this proposal fell through the bank began action.

The building, which now has a majority of unrented offices, was built a few years ago with the major share of the money thought to be Hammerstein's. Hammerstein also owns the Republic theatre on 42nd street, which Oliver Bailey recently gave up and which is now showing burlesque.

Braving Fire for Photos

Four pl.yers who were in "Hobo," the play recently closed, have been telling about their daring effort for publicity. While the show played in Atlantic City the actors were in a restaurant that caught fire. They were having a table d'hote lurcheon. As the smoke swirled about them they kept demanding their courses, in the hope the firemen and photographers would speedily arrive.

"I was bound to get my picture in the papers," said one of the performers, a woman, "so I did not tell the boys when I first noticed the fire because I know how frightened men get."

None of the brave publicity seekers succeeded. Photographers never arrived. When it came to the coffee the waiter balked, telling them it was time they got out.

WINTZ' 'TURKEY,' GROUCH-MAKER

The turkey appearing in the one-nighters, billed "George White's 'Flying High,'" has provoked more complaints than any attraction booked in the small stands in years. It is one of those George Wintz' "specials." Doing White's rep no good and plenty of squawks to the Shubert booking office.

The latest remonstrance sent the booking office came from R. H. ("Doc") Miller, mgr. of the Parkway, Madison, Wis., who declared his patrons bitterly complained about the bad performance for which the top was $3. He stated it would take some time for the house to recover from the disappointment expressed by its patrons.

To make matters worse, the booking was badly dated. Two days before the show opened at Madison, the Chicago papers announced the original "Flying High" coming soon.

The Shubert office was asked by Miller for an explanation of such booking. Miller also asking: "Do you feel that you have done anything to encourage theatres in this section of the country in playing legit stage attractions?"

Immoral Show Bill Up In New Amended Form

Frank Gillmore back from a West Indies cruise last week, headed a delegation of Equity members who went to Albany yesterday (Tuesday) and appeared before a joint legislative committee considering the reframed amendment regarding immoral stage performances.

The change would eliminate actors from responsibility where shows were charged to be indecent and would give them immunity from arrest in such cases. The amendment twice passed the legislature, but Governor Roosevelt withheld his signature because he was not sure of the legal phases. In the present framing, again by Assemblyman Longdon Post, the governor's objections are beieved to have been eliminated.

The Equity delegation was not concerned with the censorship matter which is in the hands of a committee representing managers, authors and actors.

The Theatre League in a weekly bulletin announced that more than 50 prominent persons had replied to the questionnaire as to their attitude on state censorship. All expressed themselves as against a pending measure and most expressed the opinion the present penal laws cover immoral performances.

Ethel Merman's "Kiki"

Ethel Merman will play the former role of Lenore Ulric in the musicalized version of "Kiki," to be produced under the title of "Singin' the Blues."

The show after rehearsals in N. Y. will have its premiere in Atlantic City.

STAGE ACTION MUST BE SEEN

Legit is going to be graced by more revolving stages and trick scenery. That's the opinion of several of the producers.

"We're living in a picture age," one producer said, "and we've got to get more movement in the theatre to make it live. That's why 'Green Pastures,' 'Grand Hotel' and 'Three-Star Final' are making money. They move."

Another producer thinks the old days of walking on and announcing that somebody's been shot outside doesn't work any more.

"If there's any shooting the people want to see it," he states. "Theatre customers these days want to see all the action in swiftly moving pictures, more so than ever before, and that is why it's necessary to devise more and more tricky sets and staging."

To clinch his point the producer pointed out that no plays had been produced this season with trick scenery that flopped.

DINEHART MUST PAY WIFE $1,500 MONTHLY

N. Y. Supreme Court Justice Aaron J. Levy has awarded Mrs. Louise Dinehart $1,500 a month alimony and $10,000 counsel fees pending her suit for divorce against Alan Dinehart, actor. She asked $3,000 a month and $25,000 counsel fees.

Mrs. Dinehart charged her huband is worth $1,000,000 or more in real and personal property; is living with another woman while she, his wife, is virtually destitute and forced to depend for assistance upon friends. He is now receiving $1,000 weekly in the play, "That's Gratitude," she said.

25% CUT FOR "GANG" CAST IN FIRST WEEK

This week a 25% cut in salaries of "The Gang's All Here" cast will become effective. Cut applies to principals and not the chorus, usual. Show opened raggedly Wednesday (18) at the Imperial, and Green and Gensler called in the company Saturday to talk it over.

Business jumped towards capacity that day, but the show may be handicapped. Performance was much improved after the opening and considered to have a chance.

Reduction goes with the proviso that if "Gang" builds to profitable level regular salaries will be restored.

'Simple Simon' Back At Majestic to $3.85 Top

"Simple Simon" is returning to New York March 9, at the Majestic and a scale of $3.85 top.

This is the Ed Wynn show previously appearing on Broadway at $6.60. It has been on the road, but with Lent the decision to return to the easier way and scale was determined.

The Majestic's capacity will permit of cut ratings. If any orchestra seats are thrown into Leblang's it will reduce the show's top for bargain seekers to about $2.

Warner Stock Quits

St. Louis, Feb. 24.

When the Warner Bros. stock at the Grand Central theatre here closes next Saturday night it will leave the local stock field in the undisputed possession of Mary Hart.

Miss Hart is running stock in the RKO house and this is her second season here.

England Officially Against Restricting Alien Performers

London, Feb. 24.

British Ministry of Labor is not impressed with the pleas of performer organizations to restrict importation of foreign players. Prospect is that there will be no official action along that line.

Ministry has made known its insistence English theatre interests bringing in foreign acts must contract them for a minimum of four weeks.

Agitation that has been going on for some time came to a head at a meeting of the Variety Artists Federation and the managers' association. VAF suggested importations be restricted to the extent that a limit of 40% be set upon foreign performers appearing on any theatre program.

Minutes of the session were brought to the attention of the ministry, but it was intimated that suggestions made at that time got but casual response in official quarters.

Musical Version of "Poor Nut," U. S. Piece, Bought in Budapest

Budapest, Feb. 24.

Ray Goetz, visiting here, has acquired the American rights to the current musical version of "The Poor Nut," adapted by Bus Fekete and a local success under the title, "American Girls."

This is the first known instance of an American producer buying back a European adaptation of an American piece.

One Set for 2 Years In Paris Run of 'Marius'

Paris, Feb. 14.

The one set used in Marcel Pagnol's "Marius" at the Theatre de Paris has been struck for the first time in nearly two years, the play closing after the 769th show.

The set shows the inside of a cafe in Marseilles, with a view of the wharves through the door.

The only changes made for the various acts were in the backdrops lighting, according to the time of day.

HOWARD'S $75,000 B. R.

Intends Producing Musical Revivals at Daly's, London

London, Feb. 24.

Bannister Howard has announced his intention to do a series of revivals of old musical pieces.

Bankrolled up to $75,000, he has leased Daly's on a flat rental of $1,875 a week.

His first show, following the withdrawal of the current piece, "Oh, Daddy," will be "The Belle of New York," of lesser principals.

Other shows will be "The Geisha" and "Florodora."

Balieff's New Show

London, Feb. 24.

"Wunder Bar" moves from the Savoy March 21, probably to the Wales. Show looks set for a long time.

"Wunder Bar" is forced out of the Savoy to make room for Balieff's new show, a piece written by Komisarjefsky. The Guitrys, in repertoire, follow Balieff in.

Follows Pavlowa

Paris, Feb. 14.

Russian actor Vickmevsky committed suicide in Bale in order not to survive Pavlowa.

In a note he left he said: "I have not the strength to go on after death of our Swan. Fife for me has become empty and without aim."

"Blue Roses" Off

London, Feb. 24.

"Blue Roses" closes at the Gaiety March 7.

Show has been in for five weeks to mild b.o.

MOLNAR'S NEW PLAY

Theme Is Napoleon as He Might Have Been as a Failure

Berlin, Feb. 14.

In his new, unfinished, and untitled play, Franz Molnar is treating an exceedingly difficult psychological problem. He puts Napoleon on the stage with all his historical characteristics, but without the historical incident that placed him on the throne.

Napoleon's destiny peters out in the life of a small official of the fire brigade. Molnar wants to prove that innate greatness cannot develop if fate will not have it.

The play will have its premiere this winter in Budapest. The Rheinhardt stages have taken an option on it for Berlin.

Wyn Quits

Paris, Feb. 24.

Camille Wyn finally gave up the struggle and turned over the Ambassadeurs to R. Sayag. Sayag produced at the old Ambassadeurs, giving it up to take over the theatrical end of things in Monte Carlo and Ostend.

Since the new Ambassadeurs was put up, about eight months ago, Wyn has had a tough time, putting on a series of flops.

"My Sister" All Wrong

London, Feb. 24.

"My Sister and I" opened at the Shaftesbury last night. It got a cold reception. Play is now in New York as "Meet My Sister." Success here unlikely.

Show sagged every time the Scandinavian leading lady and the Czechoslovakian leading man were on the stage, making it almost impossible for George Grossmith and Joe Coyne.

Even if the entire cast were good, and it isn't, the show would be unimpressive.

BIZ OFF—GIRL CANCELS

Odette Myrtil Remains four Weeks Only at London Nite Club

London, Feb. 24.

Odette Myrtil will not play out the optional eight weeks at the Kit Cat Club after all, settlement being reached under unusual circumstances.

She was booked for four weeks with an option on an additional eight weeks. Management announced its intention of taking up the option, but when the arrangement was due to be formally closed, business had taken a slump at the night club.

Accordingly the girl released the management from any obligation.

In Paris

Paris, Feb. 13.

Mary Servoss, Carol McComas, Bob Fisher, Edward Perkins, John Macrae.

Par Shorts in Madrid

Madrid, Feb. 14.

Robert T. Kane, Paramount production mgr. at Paris, is expected to shortly arrive in Madrid. He intends to take some short Spanish films out here, with native artists.

Am. Apaches in Paris

At the Paramount theatre an apache dance is being done by Lee Gale and wife, American team.

It is the talk of the town.

Trahan Booked Abroad

London, Feb. 24.

Al Trahan, American comedian, will extend his European stay until May 1 with vaudeville time on the Continent.

He's booked for a week each in Cannes and Monte Carlo, two following in Hamburg, then two weeks at the Empire, Paris.

De's and La's

Hollywood, Feb. 24.

Many foreign players are insisting that studios use their full name, including all the de's and la's, in billing.

Metro has compromised with Maria Fernanda Ladron de Guevara by calling her simply Maria Ladron Guevara.

NATIVE TONGUE FOR STAGE ONLY

Belgrade, Feb. 24.

Nationalistic opposition to alien languages in public entertainment came up in a new phase here during the performance of the opera "La Tosca."

One of the leading roles was sung by the Russian singer Viting in his own language. Audience staged a demonstration that almost stopped the performance.

Newspapers have supported the idea that, although foreign stars making occasional appearances are welcome to use their native tongues, those who accept long engagements in the Serbian capital should sing or play in the native language.

Issue comes up strongly at this time through the agitation in Central Europe over foreign language dialog pictures.

LEGITS KEEPING OUT OF "STRIKE" TOWNS

The Hague, Feb. 24.

Following the example of other touring legit troupes, the Fritz Hirsch Operetta company has cancelled dates in Groningen, where all the cinemas are closed in a local "strike."

Exhibitors of the town closed their houses in protest at what they declared were unreasonable local taxes. Legit companies are refusing to play the town, in order to give the striking showmen their sympathetic support.

BIG SCALE CO-OP

Mexican Actors to Stage Commonwealths at Three Theatres

Mexico City, Feb. 21.

As a means of assisting jobless show folk the Union of Mexican Actors has arranged for the use of three large theatres here for co-operative groups of unemployed thespians to stage performances, each player to share in the proceeds on a pro rata basis.

Program calls for the presentation of revues, comedies and musical comedies. Houses to be used for this purpose are the Teatros Virginia Fabregas, Lirico and Maria Guerrero.

PSCHORR, VAUDE, CLOSING

50-Year-Old Variety Hall in Rotterdam Takes Unexpected Step

The Hague, Feb. 15.

After an existence of half a century Pschorr Vaudeville at Rotterdam is closing. It is the more remarkable, as Rotterdam seems to be favoring this sort of entertainment because in the last year the Arena opened (formerly legit house) transformed into a vaudeville hall and a new one is being built.

The Pschoor is being rebuilt and will be turned into a cheap big lunchroom, seating 800.

GLOBE TROTTING TROUPE

New Orleans, Feb. 24.

The Tulane will have a week of French comedies by a French company opening March 1.

Troupe has been playing the tropics and after engagement here sail for France.

"Bitter Sweet" Moves

London, Feb. 24.

A last-minute change moves "Bitter Sweet" from His Majesty's to the Palace Monday (2).

Palace, managed by Cochran, has been dark since the Marx Brothers played there in vaude a couple of months ago. "Bitter Sweet" will open there at a $2 top, lower than at His Majesty's.

Faulty Broadcasting Blamed on Sound Films And Neon Light Noise

Paris, Feb. 24.

Radio fans in the provinces have filed complaint with the authorities that the use of sound equipment in picture studios and theatres interferes with air reception. Same complaint is made about Neon light advertising signs in the big cities, which the listeners-in say causes annoying noises in the plugged-in sets.

Matter may be the subject of a test case, since disturbing radio broadcasts in this country has been declared a "public nuisance."

Exhibitors would be compelled to correct such a situation, even if the suit were brought by some minor broadcasting station, although the fault might very easily be due to the station's own faulty broadcasting equipment.

New Cochran Revue

London, Feb. 24.

C. B. Cochran's "1931 Revue" was produced at the Palace, Manchester last week, with Clark and McCullough and Ada May.

Show has 24 numbers. It remains three weeks in Manchester before London.

"Etienne" at the St. James, loses much of its point in the translation from the French and shows small promise of a success here.

Repertory Players offered for a single performance Sunday night (22) at the Phoenix theatre "Something Strange," by Frank Vosper. Play founded on a story by H. G. Wells, having the fantastic theme of a scientist who steals the youth of a young man, becoming a youth himself and leaving the victim old. Treatment interesting but play unsatisfactory.

"The Wild Asses' Skin," discursive comedy-drama from Balzac, was staged at the Everyman theatre. Not a commercial prospect.

Lester's $2,500 in Paris

London, Feb. 24.

John Lester has been booked by Volterra and Acoun at Luna Park, Paris, for six months, opening May 1.

Lester transports all his side shows and midgets from Blackpool and is given a minimum guarantee of $2,500 per week.

French-Made by Women

Paris, Feb. 14.

First French talker to be produced by a woman will be "La Vagabonde" ("The Vagabond") from the novel by Colette.

It will be produced by Solange Bussy, young woman director, who will be assisted by Colette's own daughter, 17 years old.

Star will be Marcelle Chantal.

AMERICAN ACTS WANTED

Paris' Big Fair Expected to Create Demand

Paris, Feb. 24.

Show people here are figuring to cash in on the coming Colonial exhibition.

All the vaude agencies have been asked to secure more American acts. Empire, ace vaude house, has commissioned Francis Mangan to produce shows employing about 100 people on a weekly change basis to run throughout the exhibition. Mangan has been told to spend $4,000 weekly.

Mangan is the production director for the local Paramount.

Isobel Elsom's Popularity

London, Feb. 24.

Isobel Elsom in "Fancy Free," sketch, well received at the Coliseum, due to her personal popularity. She has a cast of three, but the sketch is actionless and tiring. House played to matinee capacity because of the mid-term holiday.

Palladium has a fair bill headed by Odette Myrtil and the Kitcat Band. Received nicely.

Johnny and Animals, dog and monkey act, novelty and went over well.

DEPLORABLE IS AUSTRALIA'S BAD MESS

Sydney, Jan. 24.

Sydney is fast becoming a City of Beggars! Along "Theatrical Square" is every type of side-walk performer bearing a placard with the tragic word, "Unemployed." Generally by their side is a ragged kid.

It is no come-on. Every case genuine.

Unfortunately, Sydney is not the only city so afflicted. Same all over Australia.

Unemployment, stupid taxation, huge war debts and a pannicky commercial market have gotten this country into a pretty bad mess.

Theatrically, Australia is at the lowest ebb. Managements fought bitterly during 1930 for a decent break. It now appears as though this year will be a blue one for the majority.

Nowhere in the world is so much entertainment value being offered the public at so small a cost as that now ruling in the theatrical universe of Australia. Yet the public refuse to patronize the theatres as of yore. Simply because the money cannot be spared.

Bread and butter must come before entertainment.

SOPH'S ENGLISH LYRICS AROUSED THE FRENCH

Paris, Feb. 24.

Sophie Tucker opened at the Empire Friday (20) and had a tough time of it.

Local prejudice against English lyrics resulted in her having a fight on her hands, but she finally won the crowd over. Used only one French chorus.

Changed her numbers after the first showing, with more French, and now getting over easily.

Razzing Acts in Paris Trying English on Stage

Paris, Feb. 13.

Bill at the Empire with every act using some lines in English caused the audience to gibe.

A roughneck in the orchestra started the row, shouting "Merde alors" when the third act began using English lines. His lead was followed by the entire audience. Every act got it, including the aerolist who, standing on his head, sang in broken English.

MOSS' PROFIT DOWN

Drop in Net and Dividend Yearly Since '27

London, Feb. 14.

Moss Empires' profits slumped to $320,000 last year, on which a stock dividend of 10% was declared.

This compares with the same dividend plus 5% bonus on the previous year, when the profits were $515,000.

In 1927 profits were $680,000, meaning 16% dividend. This was the company's peak, since which there has been a steady decline, due to talker competition.

Rose Perfect Booked

London, Feb. 24.

Rose Perfect has accepted an eight-week contract for the stage shows of Paramount's Astoria and General theatres. Opens March 16. Miss Perfect was to have sailed for America last week.

Conrad and Eddy in Club

London, Feb. 24.

Conrad and Eddy are making their first cabaret appearance here at the Kit Cat Club.

Scored at the opening and look like set for a run.

Alice Lloyd's Mother Dies

London, Feb. 24.

The mother, 79, of Alice Lloyd died in her home at Epsom Feb. 13.

Legits' Economic Waste

The legit theatre has been beset by plenty of trouble within the past few years, but it has not all been from the outside. Opposition diversions have developed. While legit managers couldn't do much about that, some theatre operation and other costs have been permitted to increase to such an extent that runs are lessened and new shows choked off.

That managers have no real organization whereby the individuals will stick to the rules and will stand together in important problems, is the matter. Concessions might now be secured by managers from the labor unions if there was any one held power or authority to talk and act for the managers at large. It has been generally claimed that stage hands, musicians and hauling costs are excessive under present conditions. There is little doubt the unions would listen to reason.

The Managers' Protective Association, a Shubert group, means nothing, but the Theatre League despite its flop on ticket control could be made the official bureau for corrective measures.

The League could be made so because it was designed to represent the theatre's three leading factors—managers, authors and actors. In the things it expects to do the League is still so constituted. There never has been a better time to form executive three-way committees that will work on the legit's problems.

Not only labor costs are important in the present situation, nor censorship which the League is concentrating on at present or is supposed to be. There is legislation to be sought or corrected. As for instance the ticket tax.

Only the legit theatre and professional boxing (which is worse off in the tax angle) are saddled with an admission tax. No pictures are so handicapped. The 50% on excess premiums has never been put up to the Supreme Court. It is distinct class legislation. Regardless, it has plenty to do with high prices of tickets.

There should be no reason why the party railroad ticket should not be brought back. If so that would certainly do no harm to the road. And from the temper of the railways of late it looks like a spot to make the try.

Attractions seeking to prolong runs on Broadway have but one method of doing so—cutting actors' salaries. But while the players are usually receptive, other costs are fixed. There never has been a suggestion to the stage hands and musicians to also take reduction. Wage scales are unelastic, but the managers might try for concessions in that direction.

High salaries on the stage is strictly a matter between managers bidding against each other. Certain stars have box office draws but that doesn't go if the show is under par as clearly demonstrated this season. Managers cannot blame all the inflated salaries on the pictures.

The idea is to keep legit theatres lighted and it seems to be getting tougher by the season to do that. The managers need organization now more than ever, with showmen who know what it is about rather than incompetents who have so often been assigned the legit's problems. There are other matters needing fixing, so it seems a very good idea for the managers to start thinking.

LASKY'S SISTER DOING LEGIT SOCIETY COMEDY

Mrs. Blanche Turnbull, sister of Jesse Lasky, enters the ranks of legit producers with a society comedy called "Something Borrowed." Kirby Hawks is the author.

Piece will be produced in association with the Ray-Minor Corp., Paramount's new legit subsidiary. It will be the first play, presented by the Whittaker Ray-Worthington Minor combo which, for the past few weeks, has been seeking plays suitable for stage and screen production.

Show is in rehearsal with a cast including Irene Purcell, Marcia Byron, Charles Sterrett, Leslie Barry, Sidney Riggs, Rita Davis and John Gray.

Theodore Viehman will direct, Worthington Minor being currently engaged on Channing Pollock's "House Beautiful" for Crosby Gaige. "Something Borrowed" opens March 16 in Atlantic City, booked through the Erlanger office.

Rival "Passion Plays" In New Court Clash

Providence, Feb. 24.

A court battle to prevent presentation of the "Passion Play" in German at the Providence Opera House featured the three-day run of the play in this city last week. An injunction was sought by George Fassenecht, who, with his brother Adolph, brought the German players into this country, but the Superior Court denied the prayer and the play was permitted to fill its engagement.

The court denied the petition on the grounds that no evidence was shown that proved the German company had violated any theatrical code of ethics, which George said he and his brother Adolph had agreed upon.

Joe Gaites in Hospital

Joseph M. Gaites of the Shubert office was operated on for double mastoiditis at the New York Eye and Ear Infirmary last week. Early this week his condition was reported favorably with the crisis passed.

Condition such he was in the hospital two weeks for strengthening prior to the operation.

'Wonder Bar' Guaranteed On Any New Haven Loss

New Haven, Feb. 24.

Dave Eldridge, mgr. of the local Shubert, is reported to have personally guaranteed to the Shuberts any loss incurred by playing its new imported piece, "Wonder Bar," here.

Show is due in the Shubert March 9.

Stock's Civic Plea

Portland, Me., Feb. 24.

With announcements out that Jefferson Players (stock) would close at once, a last minute movement was started to gain the cooperation of civic, social and service organizations in Portland and vicinity, as well as the leading merchants, with the result that Albert W. Smith, managing director, has decided to continue, at least for a time.

At a meeting last week before the Portland Chamber of Commerce, Smith explained the theatre needed only to play to between 4,500 and 5,000 weekly patrons to put it on a paying basis. It was brought out that hardly 3,000 have been attending during the past three weeks, with the result the house has been going into the red for about $1,000 weekly.

Emery Co. Cited

Curtis W. Emery Productions, of which Emery is president, is cited in Equity default because of claims arising from "Life Is Like That." "Life" played four weeks at the Little this season.

Emery's bond covering the show was liquidated before the entire troupe had been paid off, with a few individual actors now still creditors.

REORGANIZING "BUDDIES"

Though the former "Brown Buddies" disbanded following its engagement at the Liberty, the Marty Forkins office sent out a rehearsal call for the troupe last week.

Show will play a special engagement at an uptown colored theatre, and then may try some of the eastern colored houses.

JUDGMENT ON WHITESIDE

Oberfelder of Denver Gave Actor Guarantee—Worked Okay

Denver, Feb. 24.

Oberfelder paid out his hard cash to prove he was right. All winter he has been contending that if he could get names and a good production to come to Denver he could pack the house. That is what he did.

He laid down a guarantee to Walker Whiteside that if he would bring "The Chinese Bungalow" to the Broadway for five nights and two matinees and then take it to Cheyenne for Saturday night that Oberfelder would show crowds to Whiteside that would make him feel that good times were here again.

Whiteside came, and on the opener, society night, he thought he was playing in one of the class houses in New York. All of society that could get a ticket was there in evening clothes. And business kept up like that all through the week here and at Cheyenne.

'BALLYHOO'S' CO-OP RUN ON BROADWAY ENDS

The closing of "Ballyhoo" at Hammerstein's Saturday marked the longest co-operative try by a major musical. The date was six and one-half weeks with the cast on percentage. Chorus salaries were guaranteed by Walter Batchelor, who looked after the troupe, following Arthur Hammerstein's withdrawal. Batchelor's wife, Janet Read, was a principal.

Understood that the Manufacturers Trust which holds the mortgage on the theatre was willing to go along so long as the show paid for the light and heat, approximately $750 weekly.

With the intake approximately $13,000 the principals received slightly less than 50% of their salaries. While the producer donated the show to the players and the authors passed up royalties, other expenditures could not be cut, such as stage hands and musicians wages.

Entering into the show's closing is said to be a difference between W. C. Fields and Hammerstein. Fields claims $10,000 due, representing two weeks' salary. Manager's representative suggested that $200 weekly be taken from the receipts to cover the claim, Fields and the others refusing. Understood for the first two weeks the show was co-operative the comic took no share of the net.

Two recent entries have gone co-operative, "She Lived Next to the Firehouse" (Longacre) and "In the Best of Families." Both got around $4,000 last week, which is said to have furnished about 50% of the contracted salaries. A share in the picture rights, if any, said to apply to both. No rights figured for "Ballyhoo."

Because process servers have been unable to find Arthur Hammerstein at his home, Lake Success, in Nassau county, and he is believed to be in Florida, the summons in a suit against him by Eaves, Schneider & Blythe, Inc., for costumes for "Ballyhoo" has been orderel left at his home.

The suit is for a balance of $21,174 on costumes valued at $32,710 delivered between Sept. 18 and Jan. 9 last.

Monday the dressing rooms were padlocked and none of the players permitted entry. Costume claims were said to have been the reason.

Lee Shubert inspected Hammerstein's and the office building, following a proposal from the Manufacturers Trust that the Shuberts take over the house.

ROSE VS. DARE

Dance Stager Asks for His Bit Out Loud at the Friars

Billy Rose, husband of Fanny Brice and producer of "Sweet and Low," nearly came to blows with Danny Dare, who produced the numbers for the show, at the Friars' club Saturday night.

Rose was eating in the grill when Dare walked in and demanded payment for putting on the numbers for Rose's show. The argument grew hotter, when Rose picked up a water pitcher. Bert Hanlon stepped in at that point.

Rose departed, but returned a few minutes later and it started again. The club bunch finally stopped the argument.

Extravagance in Production Due to Lack of Organization

All of Broadway's legit shows are operated on too extravagant a basis. There is no economy in the traditions of show producing except among the shoestringers. They carry things to the opposite extreme.

In costumes and scenic material, needless and lavish expense, particularly among the musicals. Money is often wasted almost foolishly, mainly because such productions have no stable organization.

Costumes and materials are turned over to a costumer, a person outside, often in business for himself.

If the show is a success this money spent will not be felt. If it isn't, it's different.

Producers who never bother over cost are often imposed upon by the cast. Quite often chorus girls will insist that they can not wear anything but the most expensive French slippers. Young producers, particularly, fall for this.

Leading ladies will run up expense to any extent if possible. No dress too expensive for them if they can get it. They believe the money spent is what does the trick, when the producer is spending.

Jane Cowl's "Ice"

For paste jewelry expense is rife. Jane Cowl had $4,000 worth of paste jewels in a play of hers. That was what she paid for it. Someone of a more canny nature, who was buying jewelry for a production of "Hamlet" was given an estimate of $250 for a few paste jewels, finally bought for $25.

The Theatre Guild, which puts on far from dowdy productions, is probably the one place in the theatre where expenses are thought of and held down. Curtain materials which have been quoted $20 a yard have been bought by the Guild for $2 per yard at jobbers. Shopping around is always undertaken at the Guild. Kate Drain Lawson supervises that end. Rather than pay the asked prices for the jewelry in "Elizabeth the Queen," it was made at home, as it were. It was assembled from buttons, parts of buckles and the like, and has given quite as good an effect as any that could be bought.

Picture companies have organizations, expense is just not thought of by them. Very expensive dresses must often be duplicated, in case an accident to a dress should delay the making of a scene. Leading ladies are allowed to pay almost any amount for a frock. Evelyn Laye wore a simple white dress in one picture which cost $1,000. It was exhibited around the country subsequently because of its price, which repaid in publicity.

It is said that Madame Chanel, the famous French dressmaker, is being brought to this country by Sam Goldwyn, mainly with the idea of putting the United Artists wardrobe department on a better organized and efficient basis for the future.

10-MINUTE DIVORCE

June Day's Husband Secures It in Lowell, Mass.

Lowell, Mass., Feb. 24.

Five minutes after the hearing opened in Probate Court Kenneth B. Jopp, son of the assistant treasurer of Harvard university, won a divorce from June Day, dancer-actress.

Jopp testified his wife left him a year after they were married and since has been in Europe.

It has been reported Miss Day jilted an Italian nobleman to wed Jopp.

Cantor and Band for WC Concert-Air Tour

Hollywood, Feb. 24.

Eddie Cantor will do concerts on the west coast under NBC auspices.

L. E. Behymer, local concert agent, will be associated in the tour.

Cantor held out for a guarantee, with NBC finally agreeing to $1,500 per concert.

A local band, probably Abe Lyman's, will tour with Cantor.

Two Bonds, One Waiver

Salaries for players in "Something Borrowed," which the Ray Minor Corporation is producing for Mrs. Jesse L. Lasky, have been covered by an R-M letter of guarantee.

Pope & Gordon, producers of "Making Mary," musical slated for the New Yorker, have posted an additional bond of $3,160 for the cast. Previously $6,000 had been up.

Cast of "Lady in Pawn," by Henry Rosendale, rehearsing for a Grand Rapids opening March 5, has waived bond. Guy Bates Post and Lillian Kemble Cooper are the leads, with Ralph Kettering producing, although Post is listed as the show's manager at Equity.

Hatton Softens Up And Cast Gets Break

Los Angeles, Feb. 24.

Raymond Hatton had a heart this week and withdrew his attachment on the salary bond of the lamented Morosco production, "Between the Covers."

Cast started collecting last week. Hatton had a side understanding with Morosco on his salary and his contract was not covered by the bond filed for Equity.

"Firehouse" Co-Op

"She Lived Next to the Firehouse" was routed into the storehouse by L. Lawrence Weber at the end of the first week at the Longacre. The show continues because the players went co-operative.

Victor Moore, featured, arranged that with the other male members, all fellow Lambs, while the several actresses in the show also assented "Napi," tried out nearby by Weber, may follow in shortly.

Schildkraut Alimony

Elise Bartlett, former wife of Joseph Schildkraut was awarded judgment for $8,300 in the Supreme Court, New York, last week. The money was overdue under an alimony settlement arranged in Los Angeles last June at which time the couple were divorced.

Understood that about $30,000 is still due Miss Bartlett, although several payments had been made Judge Frederick E. Goldsmith, for the plaintiff, by Schildkraut.

Coast Stock Chain?

Hollywood, Feb. 24.

Lee Prather is in Hollywood, working on a proposed project for producing legit stock in a circle of the leading coast cities.

Prather recently closed a stock company in South Bend, Ind.

Wash. Stock Recruiting

Steve Cochran is due in New York today (25) to line up plays and people for his season of stock at the National, Washington.

POLLOCK'S $70,000 DRAMA

Production Cost to That Amount for "House Beautiful"

Despite lateness in the season, "House Beautiful," Channing Pollock's play being produced by Crosby Gaige, is expected to lift its curtain with the highest outlay of any dramatic show this season. Insiders claim this will be near $70,000. Pollock is thought to be the main backer.

Most of the cost comes from the elaborate sets in the show.

Stock on Rocks

With the financial end of the stock in Worcester, Mass., petering out last week, the players there requested Equity in New York for permission to play along on the co-operative plan.

As the company has salaries owed it, Equity is making an attempt to locate the operating management.

Jefferson Stock Change

Portland, Me., Feb. 24.

James E. Moore as president and manager of Jefferson stock, has resigned. Michael J. Garrity was named as successor. Latter has been with theatre for 15 years.

Present officers of Jefferson Players, Inc., are: Pres. and manager, M. J. Garrity; treas., Walter J. Hood; director, Albert W. Smith.

UNION STATUS IRKS DESIGNERS

First move on the part of scenic designers, in the eight years they have been members of the Scenic Artists' Union, to establish their claim to special status as union members, was scheduled to come up last night (24), when the Stage Designers' Club, organized last week, was to go before the executive board of the union local. Formation of the Designers' Club, as well as the Tuesday meeting and a general conclave of the local listed for Thursday (26) were primarily caused by the 32-hour week ruling recently put into effect by the union.

At the meeting, designers proposed to put forth several motions before the local's execs. First was for a clear definition of a designer, to include designers' assistants. Although designers were exempted from the 32-hour week legislation, their assistants were not. Trouble caused by this ruling at Paramount's Long Island studio, affecting all designers except the studio's head man, with fines levied against the former, is supposed to have caused the designer's squawk and club formation. New group has stated it, or its members, will not secede from the union.

The designers' definition for themselves is a person who works directly from the script, creates designs for settings and superintends their execution. A declaration from the club stated that due to special conditions under which designers work, they must be exempt from from overtime restrictions. This pertained entirely to designers' assistants.

Also presented was a motion calling for union legislation, to be based on figures presented by designers, to establish minimum rates for stage, film, stock, presentation, independent designers and technical directors.

Union now has two classifications for members. These are artists and assistant artists. Designers want a special classification, since particular problems are regarded as affecting them, while not touching the other two classifications.

Designers' group has Robert Edmond Jones as president, Jo Mielziner, vice-president; Lee Simonson, chairman; Ben Webster, secretary, and Kate Lawson, treasurer.

General meeting for Thursday (26) was brought about through general dissatisfaction reported expressed by all those concerned and affected by the 32-hour week ruling.

Coast Actors' Mag

A Hollywood actors' mag to be called "We Moderns" will shortly put in an appearance. Picture people will write for it under bylines. No word out on who's backing it. George and Jean Moreau are co-editors of the monthly.

Shows in Rehearsal

"The Admirable Crichton" (revival, Tyler & Erlanger), New Amsterdam.

"Grey Shadow" (E. S. Brown), Times Square.

"Wonder Bar" (Shuberts) Bayes.

"House Beautiful" (Crosby Gaige), Apollo.

"Judge's Secretary" (Walter Newman), Little.

"Blossom Time" (revival, Shuberts), Morosco.

"Lady in Pawn" (Chicago co., R. T. Kettering), Avon.

"Miracle at Verdun" (Guild), Guild.

"Success" (Chas. Hopkins), Hopkins.

"Iron Widow" (Lande & Milford), Fulton.

Five Shows Going Out

Two attractions are off Broadway's list and three productions are leaving. Several more are in doubt after Saturday.

"Ballyhoo" was taken off at Hammerstein's last Saturday after playing approximately nine weeks. Show was dropped by Arthur Hammerstein who produced it after two weeks. Cast then proceeded cooperatively. Paced during the latter engagement between $12,000 and $13,000 which provided a percentage of salaries.

"That's Gratitude," presented by John Golden at his theatre, will leave after playing 25 weeks. First three months played to good business with the average then about $14,000. Latterly show around $8,000.

"Pagan Lady," presented by Green and Gensler, will tour from the 48th Street after a successful date of 19 weeks. Started at $17,000 weekly and held around $15,000 for weeks. Slated out before but picked up after dropping. About $10,000 lately.

"Topaze," in French, was taken out after one week at the 49th Street. "Death Takes a Holiday" in its second repeat week at the Ambassador, goes out Saturday.

THAT'S GRATITUDE
Opened Sept. 11. "Best laugh of the new season," Darnton (Eve. World). "Niftily clever," Anderson (Journal). "Joyous and unpretentious," Brown (Post).
"Variety" said: "Box office winner."

PAGAN LADY
Opened Oct. 20. "Unpleasant evening," Waldorf (Post). "Sufficient to interest an uncritical public," Ruhl (Her-Trib). "Thin, obvious and incompetent," W. B. (Sun).
"Variety" (Ibee): "Because of the star, will be profitable."

FUTURE PLAYS

"Vengeance," one of four plays written by David Sturgis, is now slated to be the first production for Sturgis' recently organized Universal Theatre. Casting due this week.

Previously "Negro World" was announced as first, that announcement being made last year. Tabling of "World," black and white play, is reported as caused by a preference shown for "Vengeance" over "World" by Congressman William Sirovich. "Vengeance" is said to be similar in theme to "Rain."

"School for Virtue," by Ebenhack, opens at the Cherry Lane March 9. "Virtue" is the first show produced by Edward Casey, stage manager turned producer. Cast headed by Ona Andrews and Ray Ripley.

"In Business Again," fifth of the series of "Potash and Perlmutter" plays by Jules Eckhardt Goodman and Montague Glass, will be produced by Benmann Productions, with Alex Carr and Robert Leonard featured.

In addition to the featured players Sam Mann and Joe Bennett will be in the cast. Like Carr and Leonard, they were in previous "Potash and Perlmutter" plays. Show went into rehearsal yesterday (24) and after playing the subway circuit heads for Chicago for a try at a summer run; booked through the Erlanger office.

"The Greater Love" is the new title for the play written and acted by Mary Hay. Former title was "Gemini." Opening date for New York has been set for March 2 at the Liberty.

"The Stormy Petrel," by Anne Bunner, is slated to go into rehearsal shortly, with Opal Cotton producing and cast lead. J. Kent Thurber directing. Piece had a week's tryout in Boston by Thurber and George Holland in 1924.

"The Wall Between," acquired by Michael Kallesser.

"Park Avenue" goes into rehearsals under Billy Rose's direction in three weeks. Beatrice Lillie and Smith and Dale will be co-stars.

Asbury's Barbary Book

Herbert Asbury, who went to the Coast to write for Par, is now in San Francisco working on a book that will be in the nature of a history of the Barbary Coast.

It will be published by Knopf.

Concerts
By Sallie

Reinald Werrenrath's only New York recital at Carnegie Hall. Amazing how this most popular singer (baritone) retains his simplicity. He has more reasons than one for a "head."

His program ranged from lieder and Danish and South African songs to recent British and American ballads. What were perhaps first hearings for most of the auditors were Theophil Wendt's "The Exile" and "Dancers Come Up." Mr. Werrenrath's voice always registers and shows little wear.

Dora De Phillippe's Recital

Dora De Phillippe, of the Chicago Opera for several years, sang her first New York recital at the Barbizon-Plaza. A pleasing soprano, she prefaced each song with an explanation. Her English songs were decidedly her best. Her style is good and she has splendid stage presence.

A pretty frock of white satin, worn with red camillias and red pumps, was in contrast to the soft background of the stage hung in beige velvet.

Many friends happened in. Marguerita Sylva, wrapped in ermine, and Mariska Aldrich and Arthur Shattauck were there.

Spalding's Treatment

Albert Spalding, the American violinist, returning to Carnegie Hall, as usual deviated from the hackneyed groups of most musicians. His was an unusual program. Schumann's sonata in D minor, Op. 121, was a treat, as well as Stravinsky's Suite on Themes by Pergolesi.

It's the interpretation of the composer that is the artist's chief asset. So frequently they interpret the music in a fashion of their own, straying away from the composer's illusion. The average artist is not creative. Mr. Spalding seems to be one of the most popular of all the violinists and a packed house proved this.

Light French Made

A gay and finely made film comedy, "La Nuit Est a Nous" ("The Night Is Ours.") is at the Little Carnegie Playhouse. Program carries an English synopsis.

Mlle. Bettine is the idol of the automobile racing fans of Paris. She is injured in a remote mountain pass in Italy while engaging in a practice sprint and is rescued by M. Brecourt, later introduced to her by her elderly fiance, M. Gredet, as his war-time comrade. Gredet's estranged wife appears and she is free to marry the younger man.

This picture is based on a comedy by Henry Kistemaeckers. Marie Bell is attractive and in her automobile outfit looked best. Artistically the film is good, the action snappy and the voices clear. Foreign pictures, especially the French and German, show much improvement in photography and recording.

Too Young for Too Much

One of the young hopefuls of the Juilliard Musical Foundation, Sadah Shucheri, violinist, gave a recital in Town Hall. Brahm's "A Major Sonato" seemed to be her best attempt. Concerto A Minor by Glazounow; four Chants d'Espagne by Nin-Kochanski and the Polonaise Brilliante by Wientawski were all a test for a musician far beyond Miss Shucheri's experience.

In tone she gave evidence of charming sentiment and much beauty in her Brahms, but played the others seemingly slightly below pitch. There were a few harsh moments, but despite it all Miss Shucheri can be classed as a thorough musician.

"La Juive" a Hit

One of the artistic highlights of the season was Giovanni Martinelli's impersonation of the ancient Eleazar in "La Juive" at the Met. His singing genuinely appealed and the entire performance was brilliant.

Mme. Elizabeth Rethberg in this opera always sings the title role. She is a stage picture and vocally delightful. Nina Morgana (the Princess) gives evidence of having a voice of much color. Alfio Tedsco whose Hindoo love chant in "Sadko" seems to have earned for him a lasting impression, as the philandering Leopold in "La Juive" is equally fine.

Some moments of this opera are a heart-break, pathos running riot. The Church scene is tremendous, as well as the moments the Princess finds herself alone with her lover against all obstacles.

Flowing gowns of the period, chiefly dark, are worn.

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Holiday Week-End Jacks Up B'way Grosses After Generally Dull Week

Broadway had the best holiday week-end in years with fair weather and Washington's Birthday falling on Sunday. That made for two excellent days, Saturday and Monday, for the legits. Street was packed throughout Monday afternoon.

The holiday matinees were a cleanup for the musicals, none of which had been selling out. Standing room was the rule for a change, but the dramas did not do as well. Trade was off generally during the week, the drop being felt particularly on the Ash Wednesday start of Lent.

Showmen are in a quandary over expectations from now until Easter. Indications are for the usual decline and especially during the first two weeks of March when federal income tax payments have invariably affected theatres.

Last week "The Gang's All Here" opened with an overtime performance at the Imperial. Several reviewers slung the hammer, but the show was pruned and snapped up, with the Saturday intake bettering $7,000. Appears to have a chance. "Heat Wave" at the Fulton figures to stop Saturday; "The Great Barrington" at the Avon opened late in the week and got little.

Buy Helps "Sweetheart"

"America's Sweetheart," which fell below expectations, drew over $27,000 its second week, the agency buy counting; "The New Yorker" continues to top the musicals but was off to about $40,000; "Girl Crazy" figured about $30,000; "Three's a Crowd," $28,000; "Fine and Dandy," $24,000; "Sweet and Low" and "You Said It" got $23,000 or a bit less.

Strength of the list is in the non-musicals with "Grand Hotel" topping the field with $28,000; "Private Lives" over $24,000; "The Barretts of Wimpole Street" and "Once in a Lifetime," $21,000 (latter slipped somewhat); "Elizabeth," strong, is leaving next week; "Tomorrow and Tomorrow" over $18,000 is well up; so is "Tonight or Never," over $17,000; "Green Pastures" starting its second year this week surprised by actually improving to that mark; "The Vinegar Tree" about completes the leading comedy group.

"Ballyhoo" stopped at Hammerstein's, dark; "That's Gratitude" leaves the Golden, which gets "As Husbands Go" next week; "Pagan Lady" departs from the 48th Street where "Privilege Car" arrives; other openings next week are: "The Greater Love" ("Gemini") Liberty; "Success," Hopkins; a revival of "Blossom Time," Ambassador and "The Gray Shadow," house undecided. "Anatol" held over Monday at the Booth, then definitely stopped.

Estimates Last Week

(Symbols: R—revue; M—musical comedy; D—drama; C—comedy; F—Farce; O—operetta. Capacities and top prices also indicated.)

"America's Sweetheart," Broadhurst (3d week) (M-1,118-$5.50). Business status of new musical in doubt; agency buy held gross up though takings were under initial week; over $27,000.

"As You Desire Me," Maxine Elliott (5th week) (D-924-$3). Agency call for front seats but trade not good for Pirandello drama; $7,000 indicated.

"Ballyhoo," Hammerstein's. Closed last Saturday after playing nine weeks, mostly on co-operative basis; a musical flop.

"Barretts of Wimpole Street," Empire (3d week) (C-1,099-$3.85). Line throughout the day indicates strength of new drama, which should clean up; capacity at $21,000.

"Doctor X," Hudson (3d week) (D-1,094-$3). Mystery show doing fairly well; excepting first night about same as opening pace; $8,000.

"Elizabeth the Queen," Beck (17th week) (CD-1,189-$3). Going to road in two weeks despite good business; last week around $20,000.

"Fine and Dandy," Erlanger's (23d week) (M-1,531-$5.50). Eased off again, although not materially, considering coming of Lent; big Saturday; gross $24,000 or more.

"Five Star Final," Cort (9th week) (CD-1,043-$3.85). Again approximated $13,000; title may not be as attractive as could be; meller liked and, while making something, more expected.

"Grand Hotel," National (17th week) (CD-1,164-$4.40). The big shot among the dramas without a contender for gross honors; not affected by Lent; $28,000, capacity.

"Gang's All Here," Imperial (2d week) (R-1,446-$5.50). Went up against it because of first-night errors which brought several panning notices; another musical in doubt; big Saturday afternoon and night Monday, however.

"Girl Crazy," Alvin (20th week) (M-1,387-$5.50). None of the musicals are capacity; this one standing up very well, however, with indicated gross of $30,000 last week.

"Greeks Had a Name for It," Harris (23d week) (C-1,060-$3). Will probably last until Easter; not a losing week to date; paced about $11,000.

"Green Grow the Lilacs," Guild (5th week) (CD-914-$3). Has been getting fairly good grosses aside from subscriptions and expected to stick; $16,000 or over.

"Green Pastures," Mansfield (53d week) (CD-1,050-$3.85). Did the unusual despite Ash Wednesday by bettering the average; nearly $17,000 for run leader.

"Heat Wave," Fulton (2d week) (C-913-$3). Was generally panned and will probably close Saturday.

"In the Best of Families," Bijou (4th week) (C-605-$3). Cut-rating most of house; got about $4,000 last week; cast co-operative and show gets by thereby.

"Meet My Sister," Shubert (9th week) (M-1,395-$5.50). Never a money show and about the lowest gross among the musicals; however, doesn't cost much to operate; $13,000 indicated.

"Oh Promise Me," Royale (14th week) (C-1,118-$3.85). Slipped to around $8,000 last week; apparently good enough to better even break.

"On the Spot," Forrest (18th week) (D-1,015-$3). Slipped down to $7,500, which is lowest figure to date; chances to run through spring not so favorable.

"Once in a Lifetime," Music Box (23d week) (D-1,015-$3). Off slightly again last week, when gross was around $21,000; still the great money show, although "Private Lives" is gross leader among comedies.

"Pagan Lady," 48th St. (19th week) (C-969-$3). Final week; has been a money-maker even at comparatively moderate figures lately; to tour; "Privilege Car" next week.

"Paging Danger," Booth (1st week) (C-708-$3). Presented independently (Staten and McKay); written by Claire Carvalho and Leighton Osmun; opens Thursday (26).

"Petticoat Influence," Lyceum (11th week) (C-957-$3.85). Eased off along with the field last week; business indicated at $8,500.

"Philip Goes Forth," Biltmore (7th week) (CD-1,057-$3.85). Continuance much after this week in doubt; takings around $7,500 with party aid.

"Private Lives," Times Square (5th week) (CD-1,057-$3.85). With agencies having bought almost all the tickets, weekly pace hardly varies; over $24,000.

"She Lived Next to Firehouse," Longacre (3d week) (C-1,019-$3). Was about to close, but cast went co-operative; got about $4,000 last week; "Napi" may be successor soon.

"Sweet and Low," 44th St. (15th week) (R-1,323-$5.50). Finished last week to virtual capacity; had dropped earlier, which explains gross a bit under $23,000; indefinite.

"That's Gratitude," Golden (25th week) (C-900-$4.40). Final week; trade down under $8,000 last week; "As Husbands Go" due next week.

"The Great Barrington," Avon (2d week) (C-830-$3). Opened last week; notices not favorable and chances of making grade doubtful.

"The New Yorkers," Broadway (12th week) (R-2,000-$5.50). Top money among musicals, but costly to operate and company took a cut; about $40,000 approximated last week; has been slipping like others.

"The Truth Game," Ethel Barrymore (10th week) (C-1,090-$3.85). With show and house under same management, has been bettering even break at moderate money; off to $9,000 or a bit more last week.

"The Vinegar Tree," Playhouse (15th week) (C-968-$3.85). Agency buy has been materially helping; doubtless of being renewed; but show well out in front; better than $15,000 claimed.

"Tomorrow and Tomorrow," Henry Miller's (7th week) (D-946-$3.85). Continues at virtual capacity pace for takings over $18,000; class show and first figured for big money.

"Tonight or Never," Belasco (15th week) (CD-1,000-$3.85). Hardly varied last week, when big Saturday evened Ash Wednesday; decline; quoted over $17,000.

"Three's a Crowd," Selwyn (20th week) (R-1,067-$5.50). Eased off Ash Wednesday, but better on some nights last week; actual drop from previous week not material; over $28,000.

"You Said It," Chanin's 46th St. (6th week) (R-1,413-$4.40). Most musicals were off last week more than the dramas; good enough here at $23,000.

"Venetian Glass Nephew," Vanderbilt (1st week) (O-771-$3). Presented independently (Theatre Assembly); written by Ruth Hale and Elinor Wylie; score by Eugene Bonner; opened Monday.

"Woman Denied," Ritz (1st week) (D-945-$3). Presented independently (Jimmy Cooper); adapted from Italian by Jean Bart; was called "Barbara" at try-out; opens tonight (25).

Other Attractions

"The Student Prince," Majestic; listed out after another week and "Simple Simon" due for a repeat.

"Mrs. Moonlight," Little; moved here and cut-rating now.

"Death Takes a Holiday," Ambassador; repeat due off this (2d) week.

"An American Tragedy," Waldorf; stock revival.

"Topaze," 49th Street; in French; stopped last Saturday; one week.

"Gods of the Lightning," Provincetown; revival.

Minneapolis Figures

Minneapolis, Feb. 24.

The beginning of Lent hurt business at the Shubert where Bainbridge stock offered "The Torch Song." Audiences apparently liked the play, but it failed to attract in large numbers, the gross dropping to around $3,500, the lowest in some time.

A complete sell-out for every performance is indicated for "Strictly Dishonorable," current offering, which is expected to equal the $6,000 mark of "It's a Wise Child," a fortnight ago.

Stock burlesque at the Gayety pulled about $3,200, somewhat off. "Black and White Revue," with 60 people, this week, opened big.

Mrs. Fiske in "Ladies of the Jury" and "Becky Sharp" underlined for all next week at the Lyceum.

"Life Time" Up, $15,400 in L. A., "Adair" at $6,400

Los Angeles, Feb. 24.

Good theatre weather made little difference in legit b. o. results last week. Good shows got money and the clucks found lead nickels in the till.

"Once in a Lifetime" bettered $15,000 and is bound to establish some sort of a record. Sid Grauman has ordered enough tickets to last through March, which is already a record for the ticket company.

"Berkeley Square" finished a three weeks' engagement to about 15 g's, also. Could have stayed for another two weeks but Leslie Howard, starring, had to start work in Metro's "Never the Twain." House goes dark for three weeks, then "Topaze."

Mitzi opened in "Gypsy Adair" at the Biltmore Monday to a well-papered house. Show didn't rate much space in the dailies. Returns for the week at $2 top were little over $6,000. This is the second show produced by Ralph Pincus of San Francisco to get the icy mitt locally. Other flop was "Lost Sheep." One more week and "Gypsy" folds.

Maurice Muscovitch in "Merchant of Venice" started at the Civic Repertory's Music Box Monday to the usual patron society mob. An average week at $7,000. High schools and colleges are being hustled to fill in on the rest of the engagement at cut rates.

"Torch Song" closed at the El Capitan after three weeks of less than average business. Closer brought in a little under $5,000. Johnny Arthur, picture comic, opened Sunday in "The Butter and Egg Man."

Estimates for Last Week

"Berkeley Square," Belasco (3rd, final week) (CD-1,103-$2.50). Closed a profitable three weeks to $15,000. House dark for 21 days awaiting "Topaze."

"Torch Song," El Capitan (3d, final week) (CD-1,571-$1.50). Folded after three weeks of poor business; last week $4,800. "Butter and Egg Mana" opened Sunday.

"Once in a Lifetime," Mayan (4th week) (C-1,550-$2). Built up over the previous week to $15,400 and looks like a winner for Grauman.

"Merchant of Venice," Music Box (Civic Repertory) (1st week) (D-965-$2). A $7,000 week is good here.

"Gypsy Adair," Biltmore (1st week) (C-1,656-$2). Slow start to $6,400, with little hope of getting any real dough.

CARRILLO GUESTING

Portland, Ore., Feb. 24.

Dufwin's guest star this week is Leo Carrillo in "Mister Antonio." Likely to better $9,000 for the week and will hold over for second week. Last three weeks had May Robson guesting and good for average $8,000.

Carrillo will be followed by Florence Reed in "The Shanghai Gesture" and will make return engagement later in the season.

Cops' Visit Aids "Sketch Book"; "Cherries," Loop Dramatic Hit

Chicago, Feb. 24.

Lent's beginning had little effect on the legits here. Leader of the Loop's 13 pieces, "Sketch Book," with a record of $31,000, because of a raid last week, is now set for a return at the Garrick after one week at the Davidson, Milwaukee. Now figured, with the reams of free publicity from the raid, "Book" can pick up some unexpected coin.

William Hodge, the present tenant of the Garrick, in the "Old Rascal," goes to Kansas City the 29th after a 15-week run. A road tour follows.

Ethel Barrymore, in "Scarlet Sister Mary," a Dramatic League offering at the Harris, stepped out after the third week, leaving the Harris showless. Miss Barrymore's chief trouble was low receipts. Jane Cowl's "Art and Mrs. Bottle" opened to a fair house yesterday (23).

"Sour Grapes," current at the Adelphi, finished its struggle 21, with "The Ninth Guest" set for the house March 9.

"Three Little Girls" hit the Loop record for 200 performances last Saturday p. m. It is known, around the town now as "Shuberts' Sweetheart."

New Crop

Openings included "Flying High," 22, at the Grand, "Marius," with Otis Skinner took the place of "The Man in Possession" at the Selwyn, 23, while the "Torch Song," Tracy Drakes' third venture at the Blackstone, took the place of "Becky Sharp."

"A Lady in Pawn" is set for the Apollo March 22. Ralph Kettering, Wood's local manager here and also manager of the Adelphi, helped author the script, which is now touring with Guy Bates Post as the star.

Estimates for Last Week

"Art and Mrs. Bottle"—Harris, opened 23rd (D-1,984; $3). Dramatic League offering replacing "Scarlet Sister Mary," which knocked off a week early, leaving the house dark. Fair opening.

"Becky Sharp," Blackstone (1st week) (D-1,219; $3). Failed to sell out opening night. Maybe $11,000.

"Cherries Are Ripe," Erlanger (3d week) (D-1,319; $3). Climbed to $16,500, and likely to run on. Liked, and with the two co-stars, Rod La Rocque and Vilma Banky, getting plenty of publicity.

"Flying High," Grand. Opened the 22d. (M-1,200; $4.40). A strong opening, as is the usual case with musicals in this town.

"Jonesy," Playhouse (8th week) (CD-603; $2). Held its own, despite Lent with $6,700. George Wintz, owner, is working on another piece for Cort.

"Marius," Selwyn. Opened 23 (D-1,086; $3). Piece succeeded "Man in Possession" and with Otis Skinner as star fared well with the rest of the town's openings.

"Nicola," Studebaker (1st week) (1,257; $1.50). Magician who scored between $6,500 and $7,000 and received some nice newspaper notices which may hold the attraction for awhile.

"Old Rascal," Garrick (15th week) (D-1,997; $3). Closes the 28th to go on tour. Around $8,700 garnered with the aid of cut rates. "Sketch Book" replaces.

"Sour Grapes," Adelphi (3d week) (C-1,110; $3). Two-for-ones failed to save this one that folded 21 with around $3,000. House remains dark until March 9th when "The Ninth Guest" comes in.

"Three Little Girls," Great Northern (23rd week) (O-1,365; $3.85). Held happily to $18,000, which was secured with cut rates. It held the town's record for long-run this season.

'Maryland,' Repeat at $2, Gets Fast Philly Start; Not Much from Others

Philadelphia, Feb. 24.

Opening of the Chaplin picture at the Erlanger grabbed all the spotlight away from the legit last week. Even with only five houses open, business wasn't so forte in the latter.

Most encouraging feature was the advance for "My Maryland," at the Shubert Saturday (21) at $2 top, inaugurated by Lawrence Shubert. Lawrence, who has the venture under his personal care. Advance was $7,000 on opening of this operetta, which once ran for about 40 weeks here and has played one repeat. With holiday crowds, although prices aren't tilted, should get $23,000 by Saturday night. That includes last Saturday's opening and three matinees.

Otherwise legit trade wasn't so hot. "Strictly Dishonorable" in 6th week at Broad felt it. Thanks to two capacity matinees, this long stayer got between $11,000 and $12,000 on the week, which meant that it was off about $4,500.

"Street Scene" was the best of the dramas with $16,000 claimed for its second week at the Forest as against almost $19,000 its first week.

"Subway Express" improved enough to warrant extending its local stay to four weeks; $10,000 last week at the Garrick." Michael and Mary" got about the same in fourth and final week at the Walnut. Both okay.

Only major opening is "The Silent Witness" sixth and last Professional Players' in their regular subscription season at the Walnut.

Town's only other musical last week was again "Better Times" and showed no improvement. About $12,000, if that.

Lyric re-lighted this week with "Ten Nights in a Barroom," first of a series of melodrama revivals sponsored by Jacob Ginsberg, Jr., and locally financed. Top is $1.50. Next piece will be "Nellie the Beautiful Cloak Model." "Nellie" is next Monday's only new legit with "Pagan Lady" at Garrick March 9.

Estimates for Last Week

"Strictly Dishonorable" (Broad, 7th week). Eased a bit last week but still very healthy at between $11,000 and $12,000.

"Street Scene" (Forrest, 3d week). Led town in legit with $16,000 in 2d week. Signs of dropping noticed. Cast probably hurting show's chances for run.

"Subway Express" (Garrick, 3d week). Edged up enough in 2d week to warrant extending local stay to month; $10,000 claimed.

"My Maryland" (Shubert, 1st week). Opened Saturday night with $7,000 advance. Looks good for four to five weeks with inexpensive production.

"The Silent Witness" (Walnut, 1st week). Sixth and last of Professional Players' regular subscription pieces this season. "Michael and Mary" got almost $10,000 in fourth and last week. Okay all around.

"Ten Nights in a Barroom" (Lyric, 1st week). Revival melodrama at $1.50 top. Locally sponsored.

Chestnut in pictures. "Better Times" got weak $12,000 in third and last week.

Pittsburgh B. O.

Pittsburgh, Feb. 24.

With Nixon dark last week, Alvin had things pretty much its way and did well with "Simple Simon." Ed Wynn always a big draw here and, at $3.85 top, gave this site its biggest business of the season thus far. Around $25,000, with everybody satisfied.

Nixon has another new musical current, "Making Mary," with "Strictly Dishonorable" next for a return. After that, shows few and far between, indicating close, possibly around last of March.

George Sharp stock at Pitt had a nice week with "It's a Wise Child," which played here with original Belasco cast. Healthy signs indicate Sharp made a wise move in deciding to stick it out. Scarcity of road shows doing him a lot of good, too.

HOPPER'S CHOICE

Chicago, Feb. 24.

De Wolf Hopper will open at the Cort on March 22 in "When Father Smiles," a new play. George Wintz, new lessor of the Cort, is producing the show.

Hopper was scheduled for a Gilbert-Sullivan revival in Boston but sidestepped it for the new play.

Schools' Percentage

Hollywood, Feb. 24.

Local dance schools are organizing tent shows to play neighborhood and suburban stands as an outlet for pupils who have been sold courses on a stage placement angle. Schools figuring a likely kickback from students are producing tab musicals. Figure that enough friends and relatives of pupils will attend to cover the nut.

First of these opens in the Washington Boulevard district this week. Will play one show nightly with a 25-and-50-cent admission.

Elliott Claims Met

While James W. Elliott's producing plans are not definite following the closing of four of his trys, the obligations to actors have been paid. Early this week Equity stated the checks given the casts of "Hobo" and "Zero Hour" had been paid.

The status of "Strong Stuff" claims are in doubt, as rehearsals were stopped by Equity over bond filing delay.

Plays on Broadway

GANG'S ALL HERE

Musical comedy of revue type presented at the Imperial Feb. 18 by Morris Green and Louis Gensler; score by Gensler; compiled by Russell Crouse, Oscar Hammerstein, 2d, and Morrie Ryskind; lyrics by Owen Murphy and Robert A. Simon; book staged by Frank McCoy; dances directed by Dave Gould and Boots McKenna; ballet by Tilly Losch; Ted Healy starred.

Horace Winterbottom.....Tom Howard
Julie Winterbottom.....Gina Malo
A Man.....Jack Bruns
A Woman.....Anita Avila
A Girl.....Phyllis Cameron
A Young Man.....Hal Morton
Another Woman.....Elsie Duffy
Another Man.....Harry Anderson
His Wife.....Ethel Britton
"Baby Face" Martini.....Jack McCauley
Andy Lennox.....Jack Barker
Hal Le Roy.....Hal Le Roy
Professor Cavanaugh.....Eddie Moran
Doctor Ike Kelly.....Ted Healy
Stooges.....{Paul Garner, Jack Wall, Dick Hackins}
Big Casino.....Ben Wise
Little Casino.....Joe McKeon
Le Jongleur.....Monsieur Du Pont
Swiss Bell Ringer.....Dr. Faust
Two on the Aisle.....{Johnnie Dale, Rheta Stone}
Dr. T. Slocum Swink.....Thomas F. Tracy
Longfellow } .....Shaw and Lee
Whittier }
Peggy.....Ruth Tester
Hotel Manager.....Jack Bruns
"Willy" Wilson.....Zelma O'Neal
Hector Winterbottom.....John Gallaudet
Dancers.....Gomez and Winona
Chief of Police.....Earl Gilbert
Street Vendor.....Joe Verdi
A Sailor.....Bert Fay
Hotel Proprietor.....Albert F. Hawthorne
Ballet Soloist.....Gertrude Stanton

Premiere of "The Gang's All Here" exited at midnight. At that time it was evident there was too much show. Properly sliced and rearranged it should land.

A wealth of talent, but what to do with it was the problem of the young producers, Morris Green and Louis Gensler. That task was started in Philadelphia, where the show was so ragged it laid off for cast and book changes. Marc Connelly, one of the original authors, took air, but Russell Crouse stuck, aiding Oscar Hammerstein and Morrie Ryskind, who were called in. Show is a masterpiece compared to the Philly display.

Gensler's score is surely melodious. There are several stand-out performances, but the show needed pace. It started like a sprint and the pep was maintained until the book started to intrude some 45 minutes later.

Production and costumes suit the $5.50 scale, which means something. The producers did plenty of work and worrying and deserve a break. Any new firm that stages two major musicals within six months have that coming to them. "Fine and Dandy" is theirs, and the first musical hit of the season.

"Gang's All Here" is not based on the rowdy lyric with that line. It has to do with present-day gangsters and racketeers, who are satirized, and special emphasis given the Vallee type of crooning through a megaphone. One character uses the meg throughout. There are various phases and sizes of the conical loud speaker. It's rather attractive.

Ted Healy is starred and is funny. Not all the gags are new. The stooges are billed that way, whether the average patron knows the term or not. It is the first time Healy has worked with a book. Mostly he tosses it aside to tackle his more unkempt assistants. He starts as Ike Kelly, a medicine man with a pitch on the Boardwalk, Atlantic City. The place is holding a gangster's convention, and Kelly is mistaken for "the westerner" who has ordered Horace Winterbottom, a comic millionaire bootlegger, bumped off. Winterbottom thinks he is a psycho-analyst, and so it goes from the excellent scene in front of the Ritz to Nantucket, with other scenes mixed in and concluding in an elaborate night club.

Healy bowed to the youth of Hal Leroy, who stopped the show with his Charleston tap, nearest thing to a combination of winging and multiple tapping. Ted opined that Leroy was a comer and referred to himself as "old man Healy." The lad is said to be quite a juvenile, in addition to his remarkable hoofing. It may not be long before Leroy hits lights.

Ruth Tester came through, and with Jack McCauley, who leads the gangsters, gives the longest titled hit song of the season, "By Special Permission of the Copyright Owners, I Love You." It was repeated at the start of the second act, where, curiously enough, it is made an extended ensemble number.

Gina Malo, who came back from Paris to play the French girl in "Sons o' Guns," and has entirely shaken that deceiving dialect, figured in two more numbers of the excellent Gensler score, "What Have You Done to Me?" with John Barker and "Adorable Julie." Miss Malo looked a wee bit overweight. Her phoney stage name remains. Zelma O'Neal, back from the coast, did well with "It Always Takes Two," duetted with John Gallaudet, the crooning pest of the show. Miss O'Neal has cut the stomping dance business that won her attention in "Good News." "Bye Bye" number also good.

Tom Howard is the Scotch millionaire put on the spot frequently by the flossy, silk-derbied gangsters. Howard works entirely according to the book. His dry type of humor was readily adaptable to Crouse's satirical style. However, it is in the Howard scenes that cutting should be made. That goes for the hotel suite scene, and especially in the haunted house. The visit of a ghost and entrance of a skeleton are pretty ancient.

Shaw and Lee are worked into the gangster scheme as butlers to the rich man. They are a comic pair, yet were called on to use their routine, as was Healy. The team was spotted down next to closing with twisted arms nonsense, much too late for that. Understood the managers sought another standout act for the spot, but failed to secure one in the last-minute rush.

Among the vaudevillians present were Du Pont, apple-eating juggler (another apple-eating bit in the show); Dr. Faust, with Swiss bells (brief, just for a Healy laugh) Joe Verdi (Clark and Verdi) ("Push 'em up"), with his statues (also for Healy's use), and Bert Fay, with slap shoes.

Dancing assignments are not all Leroy's. There is a crack ballroom team, Gomez and Winona, on twice and scored twice. Lassiter Bros., acrobatic hoofers, were called in at the last moment, but not programed. A ballet of which there could have been more was staged by Tilly Losch. Particularly pretty toe work by Gertrude Stanton.

Dave Gould and Boots McKenna worked some effective ensembling. Using girls and boys for a gangster number, in which the latter carried prop sub-machine guns, won something. Also the night club evolutions.

Gensler's score is graced with bright lyrics from Owen Murphy and Robert A. Simon.

"The Gang's All Here" can be made to be there. Unfortunate the needed cutting and routining weren't accomplished before the premiere. *Ibee.*

HEAT WAVE

Comedy drama in three acts presented at the Fulton Feb. 17 by Stratford Productions; written by Roland Pertwee; Basil Rathbone starred; Betty Lawford, Selena Royle and Henry Daniel featured; staged by Stanley Bell.

Hugh Dawltry.....Basil Rathbone
George March.....Henry Daniel
Philippa March, his wife.....Selena Royle
Irene March, his sister.....Betty Lawford
Nicholas Fayne.....Mackenzie Ward
Dr. Muir.....Lionel Pape
James Weysmith.....Hugh Buckler
Mrs. Weysmith, his wife..Hilda Plowright
Mameena, Philippa March's Ayah, Enid Raphael
Everard.....Frank Henderson
Duckworth.....Arthur Stenning
Babadur, Hugh Dawltry's servant, W. Wana Singh

"Heat Wave" is not hot. Just happens to be spotted in a tropical country where Englishmen grow weary of routine, becoming too clannish or snobbish. That's the way audiences will probably look at it, too. Won't last over another week, if that.

The Stratford Productions as presented is reputed to have Warner Brothers backing, if not control. It has Roland Pertwee under contract and there is probably a provision calling for "Heat Wave's" production prior to its picturization. Doubtless will make a better film than a play, though not smartly written.

In a plantation settlement somewhere in Britain's Far East possessions, Hugh Dawltry doesn't stand well with the men. They talk about him at the club where he regularly laps up more booze than is good for him. George March, his pet abomination, speaks of a divorce mess involving Dawltry, who is therefore unwelcome to mingle with his wife, Phillipa, and his sister, Irene. Irene is attracted to the solemn Dawltry and visits him at his bungalow.

That draws Phillipa to the scene. When Irene is sent home she turns to bawl Dawltry, only to learn the truth of the divorce story, also to realize that she married the wrong man and loves Dawltry, who had adored her back in London.

March, finding his wife in Dawltry's place, shoots him, although there was nothing wrong. Phillipa packs her things and leaves March. Dawltry, who had received a flesh wound, promises March to be on the same boat and to be at Phillipa's side until she divorces and marries him.

Rather a sultry play without a laugh, and only the shooting to squeeze in drama. Some of the dialog is of the freshman type.

Some good actors present, with Basil Rathbone the lead and starred. It is the second time for him at the Fulton this season, first being in "A Kiss of Importance," which also flopped. Selena Royle is an attractive Phillipa. Betty Lawford also good as Irene, but she is supposed to be a child minus worldly knowledge. Script insists on that, but it is not believable. Henry Daniel as Phillipa's snobbish husband is featured, along with the feminine leads.

"Heat Wave" is without a chance. *Ibee.*

The Great Barrington

Comedy in three acts and one scene presented at the Avon, Feb. 19, by Oliver D. Bailey. Written by Franklin Russell. $3 top.

Phoebe.....Kathryn March
Prescott Barrington, 12th.....H. Dudley Hawley
Bishop.....Alf Helton
Katie.....Anne Revere
St. Bernard M. Blackwood..Charles Dalton
Mrs. Prescott Barrington, 12th.....Eleanor Woodruff
Wolfert Van Doorn, 14th.....Gene Gowing
Prescott Barrington, 13th..Edmund George
Annabelle Barrington.....Natalie Schafer
Jacqueline Van Doorn.....Suzanne Caubaye
Peter Van Doorn.....J. Malcolm Dunn
John John.....George Lamar
Prescott Barrington, 1st.....Otto Kruger
Ogu.....George Probert

"The Great Barrington" is further evidence of the general weakness of legit. This play is hardly a b. o. prospect, even if it has its occasional moments. The first two acts are extremely slow moving and there is practically no action until the third and last act. The thing moves rapidly after the first 20 minutes of the final stanza, only to end in a mild and unsatisfactory finale.

Play has to do with a far-fetched idea about one's ancestors not being quite all the descendants could desire. So cause and effect stride side by side, i. e., the ancestors and the descendents, each in their own times and surroundings, until the close of the play. It's like an overlong prolog tied in with the afteraction. The result couldn't be anything but chaotic.

Most of the dialog is dull and the laughter comes, when it does come, from some incongruous situation or strained characterization. One of these is the Indian who moves ghostlike in the plot that concerns the ancestors. Customers are apt to laugh at him instead of with him.

His name is Ogu and he has a yen for a white sweetheart, inspiring brief speeches like "Ogu want Phoebe." The first pronouncement of that phrase by the Indian occasioned only mild merriment, but when repeated time after time, with or without dramatic pretext, it was too much for the audience. The play ends just that way. Ogu is killed by his master and laid in a closet with another murdered soul, where they remain standing up for 300 years.

The murderer of both was Sir P. Barrington, the First, an early New York settler. He's a betrayer of women, a wife stealer, a thief and other odds and ends besides a murderer. To top it all he's not really a Barrington. That's the central idea for the author to prove to the modern generation of Barringtons that they are foolish to worship their ancestors in social vanity.

The denouement is offered for the very feebly presented reason that the Barrington flap wants to wed a common bridge engineer but her family objects because his name is Jones. The family wishes her to wed a Doorn, descendent of an early settler also. But the ancestor of Doorn, 300 years back, was quite bluntly presented as the possible pater of the entire Barrington clan. His illegitimate son really was the second Barrington in the American line. Anyway, the Barrington's are proved to be Higgin's and not Barrington's after all.

It looks like one of those "experiments" by an ultra something or other group. The dialog often didn't fit the period or the persons. Maybe the author himself got confused between the two plots and the director, whoever he was, didn't help him out much.

Otto Kruger is the best of the cast, although he can't seem to forget "The Royal Family." Here he is best as the swashbuckler progenitor of the falsely named Barringtons when he carries on his amorous affairs.

Kathryn March had the nearest thing to a good role, but even she forgot her Dutch accent for an Irish brogue occasionally. In the last act she is provided with the best moment of the play and a chance for sentiment. But against the confused background of the two plots working together the incident couldn't help Miss March to even a brief moment of illusion.

H. Dudley Hawley as the elegant and modern Barrington pater forgot himself at times and became uncertain in his appropriate diction. Natalie Schafer lacked everything but elocution. *Shan.*

Venetian Glass Nephew

Miniature opera presented at the Vanderbilt Feb. 23 by Walter Greenough; score by Eugene Bonner; book adapted from Elinor Wylie's novel by Ruth Hale.

Peter Innocent.....Dodd Mehan
Rosalba Bernis.....Mary Silveira
Chevalier de Chastelneuf..George Houston
Virginio.....Louis Yaeckel
Alvise Luna.....Edgar Stehli
Angelo Querini.....Raymond Huntley
Count Carlo Gozzi.....Gage Clarke
Maria Loredan.....Lee Burgess
Bianca Contarini.....Joan Carter-Waddell
Columbina Pisani.....Dorothy Johnson
Isabella Mencenigo.....Gretchen Haller
Zerbinetta Tron.....Adele Sanderson
Pedrolino Zorzi.....Florence Rand
Arlechino Bembo.....Roy Mace
Scaramuccia Balbi.....Norman Oberg

Operetta in a 1750 setting might have charm for lovers of chamber music, but as a Broadway possibility it is a bust. Not that there is not gayety in "The Venetian Glass Nephew." They should have put it down in the Village, where "The

(Continued on page 61)

Plays Out of Town

THE LONELY WAY

Baltimore, Feb. 20.

Tragi-comedy in five acts by Arthur Schnitzler—acting version by Philip Moeller. Directed by Moeller. Settings and costumes by Lee Simonson. Produced by the Theatre Guild, Inc., and premiered at Ford's, February 16.

Johanna Wegrat.....Johanna Roos
Felix Wegrat.....Walter Coy
Stephen von Sala.....Ralph Roeder
Dr. Franz Reumann.....Joseph Macaulay
Gabrielle Wegrat.....Helen Carew
Professor Wegrat.....Charles Francis
Julian Fichtner.....Glenn Anders
Irene Herms.....Violet Kemble Cooper
Servant at Fichtner's.....Herbert Ratner
Servant at von Sala's...Bretaigne Windust

The entr'act music program for this presentation was made up of waltz melodies by von Suppe, Waldteufel and Johann Strauss. The hopes they kindled in a large and expectant audience were quickly dashed, for this play, long hailed as the major dramatic opus of the Herr Professor Doctor Arthur Schnitzler, is in both mood and method more akin to the Copenhagen of Henrik Ibsen than the Vienna of Anatol, the prose "Idylls," and the tragic heroine of "Liebelei." Boil that down and it means that the show is not there.

As a museum piece for the student of early 20th century drama the production of "The Lonely Way" is justified. As an entertainment for the general playgoing public, the current presentation in the great open spaces of a provincial theatre is, to put it bluntly, a bore.

A vague and loose-jointed drama, constructed on the obsolete five-act pattern, it, unlike Turgeniev's "Month in the Country," lacks a compelling characterization. It is a drama of theme rather than a play of a personality. That theme is the loneliness of those who elect for selfish reasons to journey through life free of domestic fetters. Neither Fichtner nor von Sala, Schnitzler's two solo travelers, succeeds in dominating the voluminous dialog, while the feminine characters are lightly sketched and wholly secondary.

Nor does the production bring out the best in the play. Moeller has used an interior for the first and fifth acts instead of the garden set called for in the Bjorkman translation, but his "acting version" seems to adhere rather closely to the original text. The casting, with the exception of Johanna Roos, is adequate rather than distinguished. Miss Roos, in the rather indistinct role of an adolescent disturbed by Freudian fires and finally sacrificed on the altar of unrequited love, turns in a portrayal characterized by poetic restraint.

The rather casual plot concerns the devastation wrecked on the stuffy domicile of a Viennese professor by two male acquaintances. The more important of these, Julian Fichter, is the father of the son of the Wegrat household by the professor's wife. Learning of his paternity, the son turns his back on Fichtner. His half-sister, in the throes of a hopeless infatuation for the widower, von Sala, drowns herself in his garden pool. Fichtner and von Sala, who have valued freedom above everything else, journey onward to the inevitable tomb, treading the lonely way.

For the subscribers, then the storehouse. *Tall.*

LAZZARO

Chicago, Feb. 18.

American premiere at Goodman Repertory theatre, Chicago, of a religious play by Luigi Pirandello. Staged by Hubert Osborne.

This is supposed to be Signor Pirandello's first effort at making himself quite clear. Unlike his usual formula of provoking a discussion and leaving his audience in a state of unfulfilled anticipation, in "Lazzaro" he chooses to arrive at a conclusion. But what a misty, mystical, murky conclusion it is! No one but a trained obscurist or a religious aesthete could squeeze any sense from it.

Pirandello's "As You Desire Me" is one of the current season's flops. If reserved for next season commercial presentation "Lazzaro" may be freely offered in prediction as a certain quick folder. This type of mental calisthenics will never attract the spondulicks of any extensive portion of the great American populace.

There is, of course, for a theatre like the Goodman some value and some interest in such a play with its artistic and esoteric pretensions. Especially since the presentation had what luster there is to being an American premiere. As a semi-subsidized enterprise wanting only to pay for itself and with actors never getting more than $75 weekly, a repertory group can afford "Lazzaro." Mere money-grubbers will hardly risk their money in foredoomed experiment.

It's a long-winded ado about faith and loss of faith, about a former aristocrat living as the peasant wife of a former servant while her former aristocratic husband sulks and sours on his own unpleasant sort of Catholicism. An image of Christ on the cross is visible from behind the garden wall and tells the motif of the play replete with foreign-sounding speculations on religion, the hereafter, sin, and whatnot.

It cannot be regarded from an average American viewpoint save as a rather tedious exposition of certain dimly-felt and imperfectly-conveyed sentiments of an eccentric playwright.

In the Goodman's production there is virtue with faults. Given to stupendous verbosity the actors are forced to stand, unnaturally, in one spot and make long declamations. Of action there is a minimum. Age must be added to the youthful persons of the Goodmanites by the unsatisfactory trickery of the paint box. A glow of sainthood symbolized by a spotlight suggests nothing but theatrical artifice.

A very serious play that's very hard to take seriously. *Land.*

HILDA CASSIDY

Atlantic City, Feb. 24.

"Hilda Cassidy," a melodrama on the mother-love theme, reopened the Apollo last night (23). William Jourdan Rapp and Henry and Sylvia Lieferant have had a hand in this play, its three acts covering a period of 20 years in the life of a family. The authors have set their piece in a Manhattan tenement district.

Hilda Cassidy's parents turn over their little tobacco shop to their daughter Hilda when she marries Tom Cassidy. The young husband spends his time in dreams while the business goes hang. First its a game in the back room, then a poolroom, and finally a fence for a gang of jewel thieves. In the meanwhile he becomes entangled in an affair with one of his neighbor's girls, and when trapped by detectives plants the stolen stuff on his wife and escapes with the fancy lady.

Hilda, however, struggles on. She is able to manage the little store successfully (having escaped the clutches of the law through the kindness of a sleuth she knew), reared a pretty daughter of her own, only to have her take the same course she herself took 20 years before, despite all her pleading with the girl and the boy she is about to elope with.

William A. Brady, who produces the play with A. H. Woods, seemingly scents another "Street Scene." The present fable, however, is cruel, drastic and well intentioned, even if crude. Except for Katherine Alexander, who plays the name part, it is well acted. Miss Alexander does a fine job in her role. *Weintraub.*

BARREN TREES

(Theatre Mart)

Los Angeles, Feb. 20.

Another from the pen of Arthur Gregor, who has been trying for a long time to put one over. "Barren Trees" is not the one.

A diatribe on the soul of a scarlet woman, it makes little headway. Other than the pronunciation of some "strong" lines, a few even unreasonable in the plot, the play traverses three acts of negative action with nothing to distinguish it from many others.

Presented at the Theatre Mart for a six-day run, Gregor's script was necessarily handicapped by a mediocre cast, something that couldn't be avoided. Put together on a shoestring, most of the players work for nothing here. According to recent reorganization, Mrs. Alice Pike Barney's "theatre intime" is now a corporation under state charter and known as the Theatre Mart Club, Ltd. Which indicates that the erstwhile altruistic Mrs. Barney decided that the $20,000 or more she has sunk into this venture the past two years is enough. From now on she is calling for supporters on a subscription basis.

Which all has nothing to do with Gregor's "Barren Trees" except that it was tough finding money to give the play ample production. Only one set, but with a cast of 17 people. Locale of story is in Georgetown, capital of British Guinea, where Arabelle Greene follows the age-old profession, aided by a girl friend. She manages to save up enough to buy a cemetery plot for herself but gives it up to a sister under the skin who commits suicide and leaves Arabelle with her child.

Church congregation raises a rumpus over the child's presence in the house of sin and tries to take the little girl away. Arabelle fights for the kid but to no avail, even when she discovers that the governor of the colony, who orders her deported, is the man who betrayed her years ago. Moral of the whole thing appears to be "she couldn't come back."

Rewriting portions of the play might do some good, but doubtful for pictures, anyway, because of the theme. *Span.*

LITERATI

Publishers in Jams

Unless George H. Sweeney can get the supreme court to decide his way, Pueblo probably will have the unique distinction of seeing the publishers of both daily papers running their businesses from the jailhouse.

Frank S. Hoag, publisher of the Pueblo "Star-Journal," is already in jail as the result of troubles with Uncle Sam over his income tax.

Hardly had the jail doors clanged behind Hoag when Sweeney, publisher of the Pueblo "Chieftain," was summoned before the district court judge and ordered to explain why he had only $58 in banks when John F. Creagan tried to collect a $20,000 judgment against him.

Cregan had sued Sweeney, charging the publisher had made false representations to Cregan, inducing him to invest $20,000 in a local transfer company. Sweeney lost and Cregan was allowed $20,000 damages. An attachment was issued against Sweeney's assets. Officers combed the town but could find only $58 in Sweeney's name.

Sweeney's trouble was made worse because he had gone bond in the federal court for a law violator and in signing the bond, testified to federal authorities he had assets of $10,000. Now, if he admits having this property Cregan will seize it. If he says no, attorneys say it would be an admission he testified falsely about the bond.

Ordered by the district court to explain, Sweeney refused. He was cited for contempt and given a week of grace while the law was looked up. Refusing again to testify he was sentenced to an indefinite term in the county jail but Sweeney was given until March 7 to get a ruling from the Supreme Court. If it decides against Sweeney he probably will direct his business from a cell.

Hoag, tiring of talking to his wife over the phone, applied for permission to go out and talk with her in an auto, but this was denied.

Radio and Syndicates

The big newspaper syndicates now paying more attention to radio. Within the past few months the McClure newspaper syndicate in particular has given radio considerable thought, with the result it is now handling two weekly radio features. One's a newsy layout and supposed to be the "inside" from the Washington center by Warren Bodel, a newspaper man with headquarters in Washington. The other is contributed by Pete Dixon, who handles the "Junior Hour" for Wheatena. Dixon's is a sort of "Inside the Studio" report, dealing more with personalities than anything else.

Bodel's syndicated matter runs largely to news matter.

Mussolini's Son

Vittorio Mussolini, 14, eldest son of the Duce, is a budding newspaperman and a red hot film fan. He edits a weekly paper for high school students called "The Boy's Pen" and runs a picture column in it, criticizing, sometimes very outspokenly.

The youthful editor who, like his illustrious father, is beggining life as a newspaperman, is very well informed on film news.

Prices and Serials

That prices for mag fiction have about reached their peak is evidenced in current buying, together with indication that mag serialization of stories is passing out of favor.

Few, if any, of the pulp-paper mags are now paying more than 2c. a word, and not a few have a set price of 1c. "Triple-X," the former ace mag of the Fawcett chain, which used to pay up to 10c. a word, now has a top of 11½c. The new Doubleday Doran mag, "Star," pays less for material than that firm's other two mags, and will continue to pay less, though ranked with the other two. Its price for fiction is around 1c. a word. Class mags maintain former prices, in spite of usual bidding for name authors, and in many cases paying less. Under their variable scale of prices, class mags often pay minimum rates. One reason why standard "Satevepost" writers now found in "Collier's," or elsewhere, and vice versa.

Mag serialization of stories believed to be going. Evidence is "Scribner's," using full-length novels in single issues, instead of spreading them out over a number.

At least one national weekly is convinced the serials don't mean anything beyond the first, and possibly the second, installment. This weekly acquired, at a terrific price, a sequel to a best seller and ballyhooed it extensively. After the third installment the mag dropped mention of it from its cover.

Argued that readers will not wait a month nor even a week for succeeding installments. Result is that first or possibly second installments are "samples" to decide the reader whether to buy the story when issued later in book form. From this name author's serial means little more to a mag than his short story, and serial rights to this type of mag involves payment of $80,000 or over.

One of the class mags preparing to inaugurate a contest among readers by which it hopes to check up on how many read serials through. If less than half, it will chuck the serials.

Boosting Boomerang

A p.a. has been out of work for several months, the last legit producer he worked for having signed off for the season. His landlord, understanding such things, was staking him and satisfied to wait for his rent. A month ago a novel by the p.a. was published. Well written, but hasn't been selling well and no cash in it for the p.a.

Mark Hellinger, who likes to write sob stories, decided to help the p.a. He wrote a few lines saying it was a great book and recommending it to his readers. The landlord read the note and asked for rent. "If you've written a successful book," he said, "pay me." He wouldn't believe when the p.a. explained he had no money and wouldn't have for some time. So now the scribe is out of a home, too.

Woollcott's Slams

Alexander Woollcott, whose book talks were put on the air for the prime purpose of cementing relationship with the booksellers, took a crack at the sellers of books in a recent broadcast which his sponsors no like.

Said Woollcott: "If the average publisher goes around with holes in his pants and a hunted look, it's partly because so many bookshops are, in the matter of merchandising technique, right back in the middle of the 18th century. If I had to spend all my days crouched amid towering heaps of books I couldn't get rid of, I too, would begin eyeing with a certain resentment the customer who bounced in perversely bent on buying some books I didn't have in stock."

What was more aggravating, Woollcott, supposed to talk about a certain number of books each week gotten out by certain houses, gave praise to an English book not even brought out here.

"If you were to order this book from your bookseller," he told the supposed book buyers listening in, "it would only madden him. It would take him weeks to get it from England, and by the time it arrived you would probably have moved away or gone bankrupt or died, or done something equally annoying to him.

"None of our publishers has arranged for an American edition. This would tend to suggest that none of our publishers is quite bright. And, of course, there's a good deal of evidence to support that view."

The publishers to whom Woollcott referred pay him for his book talks.

Protest Screen Ads

West Virginia Publishers' Association at a meeting in Charleston condemned what they termed as "an obnoxious practice on the part of motion picture producers and exhibitors of commercializing theatre programs to the extent of exhibiting films paid for by national advertisers."

Guy Tetrick, president of the association, said the "practice of showing films sponsored for advertising had its inception in West Virginia about 30 days ago. It is the duty of every publisher," he continued, "to protect the public against such encroachment of their daily entertainment. The general public, I believe, is already thoroughly disgusted with the growing practice to intersperse every radio program with advertising. The same resentment would be felt by the public should the practice mentioned be carried into the theatres.

"The established media for carrying the message of national advertising which are, of course, newspapers and magazines," he said, "are prepared to fulfill their functions without offending the eye of interfering with the entertainment."

Parisian Ethics

One reason why Americans abroad are so frequently puzzled by the attitude of papers there on news is that it is considered okay to work for more than one party, even if the two are more or less opposition. Reporters in Paris often work on two or more papers. It is possible to buy any amount of space in any of the dailies for advertising purposes and not mark it advertising, making it appear as news.

Even the American papers published in Paris, although somewhat stricter in their definition of news, fall for it sometimes.

The picture critic for the New York "Herald," Paris edition, Victor Glover, is also on the payroll of Paramount. Naturally, his column has quite a bit of Par news. Not that there's anything wrong with that. It's considered okay over there.

Rohmer-like Wallace

Sax Rohmer, the Britisher, in New York to do an Edgar Wallace. Staying at the Ritz Carlton, Rohmer will soon do the Chicago journey for the low-down on Windy City underworld activities.

Rohmer is the author of the "Fu Manchu" stories. With a new Chinese mystery story of his to appear soon he wants to take the Chicago scene for his next. Wallace last year also became interested in Chicago and took a run over. Result was "On the Spot."

Reported Sax Rohmer not his real name, though the Britisher insists it is. Maybe that don't mean anything except that it ought to go down in the records.

Newspaper Men's Play

"Who Goes Next?" war play, opening at the New, London, Feb. 18, is authored by Reginald Simpson and James Drawbell, dramatic critic and managing editor respectively of the "Sunday Chronicle." Allied Newspaper sheet with a big provincial circulation. Play was first produced at the Arts theatre and got moderate notices, except in the "Sunday Chronicle," where it was described as achieving intense realism.

Simpson has authored a number of a one-acters and things, while Drawbell cashed in on a recent American tour to give the English provinces the inside dope of speakeasies.

A. P. Herbert's Rep

The book of "Tantivy Towers," A. P. Herbert's light opera, now current at the Lyric, Hammersmith, with a probability of it being moved into the West End shortly, is being serialized by the London "Evening Standard." Herbert, who first made his name writing for "Punch," the leading humorous paper in England, and later wrote a book which sold heavily has steadily added to his rep as a lyric writer here, and since the production of "Tantivy Towers" has even been regarded by some critics as the logical successor to W. S. Gilbert.

Crime Mag Bans

With considerable agitation in reform circles against the two 50-cent one-time magazines, including "X Marks the Spot" and "Al Capone," Pasadena was the first city in California to ban the lurids from the newsstands. Action there was quickly followed by Long Beach, and other cities will follow suit.

For awhile newsstands in Los Angeles were ordered by police to take the books off the stands, but they crept back and currently are still on sale.

Broadway columns being local as they are, they are necessarily rewritten for out-of-town syndication. Each paper buying the service does its stuff for its own circulation's edification.

The champ garbling of such stuff is the manner in which they handle Winchell's inside Broadway stuff, perverting the points of the gags in an endeavor to clarify the argot for hinterland lay understanding.

Real Names of Authors

Louis Marlow, author of "The Lion Took Flight," is Louis Umphreville Wilkinson; Margaret Peterson, "The Heart of Jacqueline," is Mrs. A. O. Fisher; Sarah Salt, "Strange Combat," is Mrs. Coralie von Werner Hobson; Pamela Wynne, "East Is Always East," is

(Continued on page 68)

European Runaround

By Frank Scully

On the Continent.

Berlin legit managers see a 50% cut in actors' salaries, airing of amusement tax, moratorium on rents and shaving of authors' royalties as the only means of staving off wholesale bankruptcy.

Stars like Fritzi Massary think a trip around the world would be lots more fun.

Anyway, she's taking hers.

Like Indian Rugs from Paris

Has there ever been a real Japanese girl in the role of Madame Butterfly?

Every time you dig a bit you discover the "Japanese" prima donnas have actually been born in Manila, London, Milan—anywhere but Tokio.

Yoshiko Miyakama, newest to try the Sobbie's Delight at the Opera Comique, is no exception. She was born in Sacramento, Cal.

Hoax-Habit Spreading Like Flu

Hoax-authoring getting into your hair over here.

Idea behind gag usually is to prove that critics are chumps—as if the "Variety" boxscores hadn't proved that long ago.

Stunt usually is to jazz up a classic and palm that off on the sleepy show-catchers. Critics pan it. Then hoaxer shows the classic source of his gag.

Reversing

What a kid did in England was to reverse the process. He palmed off a psyche-meller of his own as an actual translation from the German of one, Terr Neusser.

Critics praised the play and then the author said, "Listen saps, that's my original, but I knew you'd slough it as such because I'm an unknown. So I gave it this German label."

Play was called "Danger! High Tension," and the actual author was Oswald Skilbeck, Birmingham Rep player, now writing ad copy in London.

Admission Free, But Don't Park

First deciding to close after higher courts confirmed the illegality of Sunday openings, London picture houses decided to stay open, as if the city authorities, not exhibs, were blamed by judges for laughing off the law.

Gag now is to give free admission, but charge for seats, thereby giving the law the complete runaround. Standees can see the show for nothing.

This will serve till the law is ethered altogether.

Pictures Still Giving Headaches

Comedie Francaise still taking 'em on the chin. It's either a death or withdrawal every week.

One week it had both—Alexandre Vagros dying and Jean Weber quitting.

Weber was considered the company's successor to Dehelly, but no good actor can be expected to be satisfied with $100 a month, with talker propositions coming in.

C. F. tried to cover that by allowing its artists to play in pictures, always reserving for itself first call.

That might have been allright, but then it stipulated that only one member could appear in any one film.

Then the walkouts!

Pabst's Spiel

Q. W. Pabst is around Paris telling the world American talkers won't go abroad.

Herr Pabst is the hair-triggered kid from Berlin who shot "Four Infantrymen" into production as soon as the purchase price of "All Quiet" told him that the wind of public taste was blowing down that pacific alley.

He cleaned up before Carl Laemmle could get "All Quiet" from Germany to Hollywood and back again—using the same material with nothing like the overhead.

He even put scenes in his picture which were in Remarque's book but were taken out in Hollywood.

And then he says American talkers won't go abroad.

All's Wells That Ends Camille

French better than the English are getting wise to the fact that world markets are open to pictures with world ideas.

Abel Gance's "The End of the World" is tapped from an idea from Camille Flammarion, Sunday mag type of scientist.

An unclassified comet goes berserk and heads for Mother Earth. Astronomers spot the impending crash and warn the peasants they have but 32 hours to live.

How they live till the final fadeout is the story.

The thing is a horror-hit in Paris.

Well, the English have H. G. Wells, who could beat the late Flammarion blindfolded at this sort of cosmic meller. Why don't they use him?

Aherne As Browning

Brian Aherne, transatlanticked to support Katharine Cornell in "The Barretts of Wimpole Street," Basier's class drama that Guthrie McClintic grabbed off for his femme, played the Robert Browning role in London.

Gwen Ffrangeon-Davies was Elisabeth Barrett, which is Miss Cornell's role.

Cedric Hardwicke as Barrett couldn't go over it seems. Too bad. He's a swell actor.

Venetian Glass Nephew

(Continued from page 60)

Beggars Opera" was revived several seasons ago. "Nephew" is presented similarly, having its own little stage upon the stage. There is similarity in settings, the brocades and hoop skirts, but the new one has nothing of the liveliness of the noted old one.

The Theatre Assembly group is back of "Nephew," but this time without program mention. Walter Greenough is the presenter, he being the stager and representative of this reputed exclusive organization, which had the short-lived "Room of Dreams" earlier in the season. Last season it was operating at the Princess (300-seater).

The show with its curious title is based on a novel by Elinor Wylie. Peter Innocent, otherwise Cardinal Bon of Venice, has the desire to have a nephew, though he is fearful the lad may fall into sin. Therefore when the chevalier, alias Giacomo Casanova, proposes to furnish a paragon of a nephew the prelate assents. The chevalier is the student of the Brothers Dubois, famed in France for their magic.

His friend Luna is a noted Venetian glass blower. Through his magic the chevalier creates a human being from a glass figure and he becomes the cardinal's nephew, a youth whom they name Virginio, indicative of his sexlessness. Rosalba, supposed to be the charming kin of the prelate, at once falls in love with Virginio and they wed.

But they are unhappy. Professions of great love by both do not solve the situation. She is prevented from taking poison by the chevalier who suggests he make her into a Dresden china doll. This involves her entering the furnace of the Duboises and through further magic the trick is apparently done. Virginio and Rosalba presumably thereafter live happily.

Such a fantastic tale with vocal trimmings is "The Venetian Glass Nephew." Perhaps it might have seemed better with more accomplished players. One or two names were recognized but not the leads. Few of the lyrics could be distinguished.

First act grew tiresome. Second act better, probably because shorter. The score by Eugene Bonner was well regarded by some first nighters who like that kind of music. But it is doubtful if the average playgoer would be attracted either to the music or outre story.

Ibee.

Free Music and Orchestrations Trimmed Down—Saving Up to $2,500

Free music is becoming a thing of the past. Publishers have clamped down on orchestrations, vocal and dance. It is almost impossible to get a "regular" copy of a song, even when it is stamped complimentary.

Music men have but recently awakened to this drain. Their stand has resulted in an immediate saving of from $100 to $2,500 on every tune.

Hardest hit are the orchestra men. Aside from a selected list of some 1,500 names, sought as ace plugs, band leaders are poison. Amateurs, occasional job players, collegians, chowmeinerie and unimportant dance-hall musicians are given the cold shoulder.

More fortunate orchestras are those with radio followings or established in vaude or class spots. Sustaining aggregations at various broadcasting stations are favored, but non-commercial or small-account bands have trouble unless they can show the professional managers recently dated letters from their studio directors recommending them. All others are given the alternative of taking the air or two dance orchestrations for the price of one, 50c. Some publishers have this system already cut-rated to three scores for $1.

2,000 Dance Orchestrations

A first run of dance orchestrations, once 5,000 to 15,000, according to the vogue of the composers, is now limited to around 1,000 for the smaller firms, and double that number for the bigger houses. The plan is to hand out the folios with great care and wait for the tune to develop. If it doesn't, the investment hasn't been so heavy. If it does, the publisher can always order more orchestrations—and sell them.

In a slightly lesser degree the performers, too, are feeling the pinch. A short time ago special arrangements in any weird key were cheerfully ordered by prof managers who now tell the singers to take a song one tone higher or lower, in order to use a printed vocal orchestration for accompaniment. These orchestrations are still given away, but not as indiscriminately as formerly. Parts for oboe and bassoon are very seldom specially written.

Mounts Up

Regular copies of a song are always reckoned in terms of so many cents and very infrequently given away. Pressure has become such that the pulp paper "professional" copies are now handed out with suspicion. The reason for this last measure originated in large numbers of non-pros flooding the music publishing offices and demanding "a set of professionals." This often meant from five to ten songs, on the pulp sheets.

"It all mounted up," say the publishers."

DURIUM'S 15c DISC SALES DOWN TO 350,000

Sales on Durium's 15c. Hit of the Week records have fallen off over 100,000 during the past few months, according to royalty statements.

During the summer the sales on Durium records reached its peak, weekly hitting between 450,000 and 550,000. Currently the statements show the sales figures to hover around 350,000.

It was expected, when Durium records were first put on the newsstands, less than a year ago, that eventually the 15c. records would reach 1,000,000.

HERE AND THERE

Witmark arrangers will move from 1650 Broadway to Remick's. Warner thinks it would be better to sub-lease the Broadway space.

Phil Ellis switched to Robbins Monday (23).

Charlie Chase's Song

Hollywood, Feb. 24.

A song written by Charlie Chase for one of his comedies will be published by the Southern Music Co. Titled "Gentleman Jim."

$62,000 from Foreign Film Rights Through M.P.P.A.

Checks totaling $62,000 were mailed out last week by M. P. P. A. to 130 of its members as the sixth quarterly distribution for the use of copyrighted music in recorded motion pictures shown abroad.

This payment will probably be remembered as the smallest ever made, according to John G. Paine, M. P. P. A. president, who attributed the reduced revenue to the decrease in the number of American-made films using music exported during the past six months.

BAN ON PLUGS BOOSTS COAST MUSIC BIZ

Los Angeles, Feb. 24.

All local sheet music counters are reporting a pickup in business since the song pluggers were banned.

Stores state that the people who now come to the counters want to buy instead of getting entertainment. Also, the number of girls who hung around while the pluggers were working has diminished.

Boys who plug the numbers are fretting, claiming that their efforts are being cramped and that all they have to work on now are a half dozen orchestras and the radio stations. The former want to talk to the boss and radio lifts a scornful eyebrow at pluggers.

Meanwhile the music publishers are sitting tight, hoping they'll get an authentic public reaction on their numbers, with the buyers taking what they want instead of what gets the strongest plug.

MORACHE BEATEN UP FOR WRECKING HOME

Meriden, Conn., Feb. 24.

Oswald Morache, former Winsted theatre orchestra leader, who recently was beaten by several men, has been named defendant in a $125,000 alienation of affections suit by Samuel Greenberg, of Winsted, one of four men accused of mayhem. Morache has sued the four for $50,000 damages.

Greenberg, in his suit, alleges he and his wife lived happily until Morache entered the picture. Greenberg says he had a nervous breakdown as a result. He says Morache was acquainted with his wife before their marriage and paid more attention after the wedding. Greenberg was abandoned by his wife a short time ago.

After Morache was beaten he gave police information which resulted in the arrest of Joseph and Sydney Isaacson of Winsted and Irving Isaacson of Brooklyn, N. Y. All are brothers-in-law of Greenberg. They are out on bail until March 14, when it is hoped Morache will be recovered sufficiently from his injuries to testify. Police are seeking a fifth man.

Par's Music Test

Hollywood, Feb. 24.

Lloyd Corrigan will be Jack Oakie's next director on the football story Paramount is preparing. This is the picture wherein a new musical experiment will be tried.

Understanding is that it will carry special music situations with a 100 per cent underscore all through the picture.

Flaherty's Opening

Pat Flaherty will open the Charlotte-Irving Music Co., of which he is gen. mgr., about April 1 with offices at 745 7th avenue.

He has taken over the lease of "Taps," b. and o. agent, who moves into the new Lefcourt building.

Best Sellers

According to "Variety's" survey, best sellers in sheet music for last week, ending Feb. 20, were:

"When Your Hair Has Turned To Silver" (Morris).
"Just A Gigolo" (DeSylva).
"Lonesome Lover" (Feist).
"Blue Again" (Robbins).
"I'm Alone Because I Love You" (Witmarks).
"You're Driving Me Crazy" (Donaldson).

Joe Keit May Settle WB-Remick Contract; 3½ Yrs.—$750 Wkly.

Joe Keit may shortly effect a settlement with Warners on his contract and go into music publishing for himself.

Negotiations for a Warner settlement on Keit's contract which, as president of Remick's, has three and a half years to run at $750 per week, were laid aside when Warners thought Keit asked too much.

With Danny Winkler in Remick's as executive vice-pres. in charge, and Keit left with nothing to do but report, it is said a settlement on the contract may soon be reached.

Keit, who started with Remick's from the ground floor, took over that firm from J. H. Remick in 1928.

POLES BEAT UP MARKO WITH HIS OWN VIOLIN

St. John, N. B., Feb. 24.

When the Ukranian Society decided it would import Ukranians as musicians for its dance hall, and tie the proverbial can to the Polish orchestra that had been supplying the music for several years, a feud originated. Thoffil Orkish, Mitro Siotuck and Peter Papanko, the Poles, fell on the Ukranians at the Ukranian Dance Hall, Sydney, and gave William Marko a beating that has placed him in St. Rita's hospital for some patching.

William is the violinist and leader of the Ukranian orchestra. He was jumped on, while playing dance music with his group. One of the Poles showed some polish as a slugger by clouting Marko over the dome with the violin he highly prized. Marko was dragged from the hall, throwing the dance into a riot. On the outside he was struck over the head with a rock, and was unconscious when found by the police. A fracture of the skull was the diagnosis.

The Poles rolled out of sight but were captured. Violin is a total wreck. Marko is now more a marked man than ever.

FEIST CLOSES BOSTON

Third Branch Office Shut Last Week—L. A. and Frisco Others

Feist's Boston office, with Fred Auger in charge, closed last week.

Fourth Feist office to be closed in the same week. Los Angeles and San Francisco offices were the other two closed down.

Feist also closed its Philadelphia office. Floyd Kenny, in charge of the Philly office, will still be carried by Feist to represent them in that city, but with no office.

These closings will leave Feist but with two offices in the country, New York and Chicago.

Vallee Back in B'klyn

Rudy Vallee, currently at the Chicago, Chicago, returns from his 11-week road tour for Publix April 3.

He will reopen on that date at the Brooklyn Paramount.

Lessons for Organist

Topeka, Feb. 24.

Bernice Hemus Wahle, organist at the Topeka Jayhawk, leaves for two weeks in New York for special lessons.

Has leave of absence from theatre and half hour radio program here. Organ will be silent during her absence.

Richmond, New Prof. Mgr.

Davis, Coots & Engel has added Jack Richmond as professional manager.

Richmond replaces Jack Erickson, who remains as his assistant.

Disc Reviews

By Bob Landry

California Ramblers

(Columbia 2351.) Old jingle about "Twenty Swedes Ran Through the Weeds Chasing One Norwegian" twisted into a song and tagged onto Knute Rockne of Notre Dame as the Norwegian with the U. of Minn. eleven as the 20 Swedes. South Bend merchants will play it up; St. Paul dealers will unshelve it only upon request.

"Peanut Vendor" reverses. Suggesting this item is marketable on both sides.

Bud and Joe Billings

(Victor 22588.) Pleasant duet handles two popular numbers of hit rating, "I'm Alone Because I Love You" and "When Your Hair Has Turned to Silver."

Attractive couplet.

Duke Ellington

(Victor 22586.) King of the wah-wah legions, Ellington smacks "What Good Am I" and "Nine Little Miles" for a characteristic Irving Mills recording.

Torching, sizzling, low moaning release.

Mickie Alpert

(Columbia 2344.) Averagely meritorious recording of two popular pieces, "We're Friends Again" and "Hurt."

Nice, if non-sensational, disc.

Frank Crumit

(Victor 22579.) Few voices are as naturally vibrant with melody as Frank Crumit. It is possible to identify him without billing, so pronounced is the individual tone pitch and flavor of his singing.

That some of his records outshine others is natural. But all have merit. "Three Little Words" and "I Miss a Little Miss" will be deemed good value by disc-buyers in their Crumit interpretation.

Harold Lem

(Okeh 41465.) Seemingly a new name to the mechanicals, although strange billings on discs inevitably suggest somebody else doubling or a studio outfit. Either way, the results are pretty good. Bands new to the needle do not ordinarily reproduce notably well in their early efforts.

"My Love for You" and "I Got Rhythm" teamed.

The Travelers

(Okeh 41471.) Here's another unrecognized billing. Behind the anonymity is a peppy and attractive aggregation.

"But I Can't Make a Man" and "Fine and Dandy" media.

Bud Blue

(Okeh 41466.) "Someone Sang a Sweeter Song to Mary" and "I'll Be Just Thinking of You." Fair band recording.

Isham Jones

(Brunswick 4985.) Noted previously and again in this couplet is a certain lassitude and lack of snappiness that suggests the Isham Jonesites have failed to keep pace with the newer developments. Jones enjoys a reputation, but these discs do not deserve more than perfunctory consideration. It isn't distinguished recording.

Without information as to whether Jones has or has not held his previous popularity, it is obvious he would find comparisons with the youngsters invidious. What the band seems to need most of all is some vitality and creative ideas in its orchestrations, which hold to a dull sing-songey tempo.

"Traveling All Alone" and "I Keep Remembering" on this release.

High Hatters

(Victor 22466.) Leonard Joy's zestful dance group romps gaily through "Cheerful Little Earful" and "Overnight." Both good tunes, well recorded.

Cinch sale for disc-shopper looking for dance stuff.

Par Testing Its Songs On Coast Before East

Hollywood, Feb. 24.

Paramount intends to set its future picture songs on the Coast, as a sort of tryout, before sending them on to New York for exploitation and sales.

Idea is to develop the numbers out of the studio, where composers and arrangers can work together, then plug them through local bands and radio to establish relative values.

This plan has been found more practical than releasing a brand new tune to the east, where the arranger's ideas may not jibe with that of the authors.

MUSIC IS WORTH $200,000 A YEAR FROM RADIO

To Each Class A Member of Society—Got $40,000 in 1930

Class A members of the A. S. C. A. P. declare that it would take five times as much money as the American Society paid them during 1930 to compensate them for the harm radio has done to their songs.

For 1930, the Class A members, Harms, Feist, Witmark, Berlin, Remick, Robbins and Shapiro-Bernstein, received each about $40,000 from the American Society, the largest sum which the A. S. C. A. P. has ever paid either. This amount is not only for radio licenses, but includes all the licensing which the A. S. C. A. P. handles.

The publishers are of the opinion that $200,000 each a year would just about cover the harm which radio has done and is doing to each of them. The $40,000 received, they say, is just a drop in the bucket when it is taken into conideration the losses each firm is suffering, all placed at the feet of radio.

It may be a long time before the publishers reap nearly as much as what they declare to be 'just compensation" from radio royalties. For 1930 the A. S. C. A. P. collected and distributed to all its members about $800,000 from radio l[illegible]ses. This sum will be increased f[illegible] 1931, as the society is raising its rates as the individual contracts expire.

Marks' Film Songs

E. B. Marks has secured the American rights to the songs in the German film, "Ein Madel Von Der Reeperbamm," currently showing at the Central.

Rights for the three songs were held by Wiener-Vierlag, Berlin publishers.

Wolfe Gilbert has written English lyrics for the songs.

COAST OFFICES MOVE

Los Angeles, Feb. 24.

Robbins Music Co. will take over the Feist offices in the Majestic theatre building March 1. Feist has closed both its offices here and in San Francisco.

Freed - Powers Music Co. will leave its downtown location for offices in Hollywood, March 1.

Jack Robbins is on his way to the coast from New York.

GROSS JOINS MARKS

Hollywood, Feb. 24.

Bobby Gross, formerly manager of Remick's L. A. office, will represent E. B. Marks Music Co. on the Coast.

Gross has opened offices in the Majestic building.

Perkins In Jersey City

Johnny Perkins has been placed as m. c. at the Stanley, Jersey City, starting April 3.

Perkins will remain there indef.

RED STAR RETURNS TO FORMER PRICES

Red Star Music, first of the large publishers to attempt to establish a 25c. retail price by reducing its popular catalog to 15c. wholesale, has declared the low price a failure.

Former prices go into effect March 10 for dealers and syndicate stores, and April 1 for jobbers. This to protect the jobbers on March bulletins, who until April 1, will still receive the 15c. wholesale price. Red Star cut its price Dec. 15.

Old prices are 18c. wholesale for popular songs and 20c. wholesale for themes. Currently, Red Star has no theme songs.

Noble Sissle's band is broadcasting over the WABC network and not WABS as stated last week.

RADIO BOTHERING DAILIES

SHOWMANSHIP COMING IN ON RADIO

Finally recognizing the need for practical showmanship in radio entertainment, the NBC, through John Royal, new head of the network's program department, will attempt to add a showmanly slant to all programs in their arrangement in the studio and on the air.

The reforms suggested for NBC broadcasts by Royal are based on practical knowledge gained by many years' experience as a vaudeville showman.

Among early changes to be inaugurated by him is the rearrangement and routining of programs in their air sequence. This is based on the vaudeville booking principle which seeks variety as its keynote.

Just as it is against stage booking rules and contrary to common sense to follow one acrobatic act with another in vaudeville, it is, in Royal's opinion, equally absurd to broadcast three or four programs of straight talk in succession.

Conflictions of talent and repetition on the air has been one of the chief faults of broadcasting as an entertainment. Until now there has been no thorough attempt on the part of NBC, CBS and the independents to diversify their programs.

The commercial radio advertisers who insist on having a hand in staging their own programs have also been harmful in ruining broadcasts and working against their own cause, through lack of amusement experience.

Both Programs

Royal's supervision as program director for NBC is understood to take in the chain's commercials as well as sustaining programs. If this former vaudeville showman's suggested reforms are adopted as a general NBC policy from now on, it's but a question of time until ether broadcasts will lose their amateur entertainment status, running as smoothly and as interestingly as a show in a theatre.

Another broadcaster to seek theatre experience as an aid to its air programs is the New York independent station, WMCA. Mike Hammer, former vaudeville agent and club booker, is head of the WMCA artists' bureau. He is in charge of all talent booking and spotting for that station.

NBC's FRISCO BUREAU FOR OUTSIDE BOOKING

San Francisco, Feb. 24.

NBC has organized the NBC Artists' Service in its broadcasting station here and named Bruce Quisenberry to head it. Announcement was made by Don E. Gilman, vice-president in charge of Pacific Division.

The new department will function as a booking office handling radio, concert and vaudeville people not only for radio work but for other branches of entertainment.

Quisenberry formerly was personal manager for Will Rogers.

Politics and Libel

Chicago, Feb. 24.

Knowing that a radio station is held equally responsible with the speaker for any libel action, Chicago's broadcasters are holding their breath over the coming Mayoralty race. Politicians have bought up all available time on all the stations and anything is expected.

Chicago politics is one long series of mud slinging. The boys are calling each other plenty. Stations are handcuffed, because a federal ruling prohibits broadcasters from censoring political speeches.

As a Defense

Chicago, Feb. 24.

"Editor and Publisher," which has been attacking radio as injurious to the advertising value of the printed page, is soliciting advertising from radio stations.

The mag is using as sales talk to the stations: "Make use of ads in our paper to present your side of the question."

Old-Time Favs First in Ad Agency's Survey to Find Fans' Music Trend

The "Dutch Masters" program, which starts the first of a series of 52 weekly broadcasts over 21 CBS stations Feb. 27, is the result of a long investigation into the type of musical entertainment desired, by the advertising agency handling the account, Young & Rubicam.

When it was decided to lay out this program the ad agency went to work with its own music survey.

Young & Rubicam used four towns as the area of inquiries and typical of most American radio communities. The towns were Gloversville, Herkimer and Little Falls, N. Y., and Pontiac, Mich. The results of this survey were then compared with that which Crosley, radio manufacturers, had conducted on practically the same subject for the Association of National Advertisers. Crosley's survey was compiled from 25,400 calls, representing 55,000 listeners.

The results of the Young & Rubicam survey, and by comparison with that of Crosley's, showed old-time favorites the most popular. Listed next were semi-classical, modern dance, classical and operatic miscellaneous.

"Dutch Masters" will spend $500,000 for its year on CBS, including time as well as talent. The line-up of sustaining talent includes Lilliam Taiz, musical comedy; Nelson Eddy, baritone; Eugene Ormand, guest conductor of the New York Philharmonic with an 18-piece orchestra; Jack Smart and Frank Knight. William Spielter has been engaged to make all the musical arrangements, for which he alone will receive $400 weekly.

RKO Program for Debut of Building

When the new Empire State Building in New York opens May 1 the broadcasting will go to RKO, which has arranged to put its regular hour on the air that night from "The World's Tallest Building."

The program now being assembled will have ex-Governor Al Smith, president of the Empire State Bldg. Co., as the principal speaker.

Disc Record in Studio As Sub for Audition

WMCA, New York indie station, will disc record all talent used in its broadcasts as a new angle in ether advertising sales. A record will be made of each act upon its first appearance at the station. This is a form of mugging talent on discs to give the station a complete canned catalog of all talent available to advertisers.

Besides eliminating the necessity of personal auditions for the commercial accounts and relieving the talent of try-outs, it provides prospective advertisers with a full line of records to listen to and from which to select.

Considerably larger selection of talent is available to the ad men in less time and without the mechanical trouble and expense of the customary auditions.

It saves the station the wire and hook-up costs entailed by in-person auditions for advertisers' benefit, at the cost of a wax record per act.

The idea goes to work at WMCA next month.

AIR ADVERTISING COSTLY TO PAPERS

National Advertisers When on Air Cut Down on Advertising in Dailies — Smaller Town Papers Feel It Mostly — 235 Weekly Papers Suspended During 1930

RETALIATION

Chicago, Feb. 24.

It seems generally agreed that Radio is cutting into the daily newspapers, badly. An estimate of newspaper losses in lineage from national advertisers during 1930 is placed at around 16%. This contrasts vividly with the marked increase in Radio advertising appropriations.

In last week's "Variety" appeared figures indicative of Radio's advance during 1930, a depressed business year. This advance was not shared with or by the newspapers.

Nor is it news that the publishers are aroused and peeved. Particularly are the small town dailies suffering, while 235 weekly newspapers going out of business during 1930 tells how the little rural sheets are losing the plums once tossed their way.

Sentiment in advertising agency circles is that radio with magazines provides ample coverage so far as the small towns and villages are concerned. A group of 20 leading women's magazines has over 50% of its circulation in towns under 25,000 population. These are regarded as cream media and have continued to prosper with little to fear from Radio.

Cut Out Dailies

In the metropolitan centers of vast population, national advertisers continue to use the daily press in substantial measure, but there is no question that many important national advertisers such as Wahl Pen, Pepsodent, Forhan's, Quaker Oats and Champion Spark Plug, have practically eliminated all newspaper advertising while at the same time prominently represented on the air and in magazines.

At present the advertising agencies are not wholly friendly toward Radio, as not all get commission on talent. If, for instance, $700,000 is spent by a client on Radio with $300,000 for talent, the agency collects its traditional 15-and-2 from only the $400,000 actually paid for time. Some agencies, it is said, make up for their lost commission by a weekly service charge to the Radio advertiser.

It is believed the four A's will shortly evolve a method whereby advertising agencies will get their regulation fee from talent disbursements as well. With that cause of indifference removed, Radio's potential inroads into the daily press advertising volume may be even greater.

Newspapers are expected to take determined action not later than the

(Continued on page 66)

Heidt's Popularity

Cincinnati, Feb. 24.

Horace Heidt and his Californians are proving the most popular entertainers ever over WLW.

The band is in the final week of a month's engagement at the Hotel Gibson. It has mike connections several times daily with Crosley's 50,000-watter. So far over 7,000 acknowledgements of approval have come in from the station's listeners.

John L. Clark of WLW says Heidt's fan mail is a record for this station.

O'Flaherty For WJZ Publicity

Daniel C. O'Flaherty joined NBC's staff last week to handle publicity on WJZ. He was formerly with the Bronx Home News.

Crowd Off "Spot" Advertising; One-Minute Stuff Profitable But Industry Fears Reaction

Chicago, Feb. 24.

Taking their cue from recent warnings by the Federal Radio Commission, leading independent stations in the midwest sector, with chain affiliations particularly, have on their own initiative, set out to curb the kind and amount of advertising broadcast.

Initial move in this direction, as revealed by local station "time brokers," is the elimination of spot advertising announcements during evening and afternoon peakhour broadcasts, with exception of time signals and weather reports.

Strong trend evident among the more important stations, "time brokers" report, to cut out the "classified" air advertising entirely from its daily schedules.

Although averring among themselves that radio is essentially an advertising medium and the public in time will so have to regard it, the broadcast fraternity which keeps a sensitive ear attuned to rumbles from the public, has come to realize that something must be done to avert the killing of the golden goose.

Chains some time ago issued an order against acceptance of anything less than 15-minute broadcasts by any of its controlled stations, and even went so far as to put an indirect ban on local minute announcements by agency representatives at tail end of hookup program of national distributor.

NBC Very Strict

NBC particularly requires that local dealers bring to station manager written permission from national advertiser to horn in on cross-country broadcast. Commercial accounts aware of frowning attitude of chain, are loath to issue such permits.

Among Chicago outlets WMAQ will not sell any minute announcements outside of time signals. Station is operated by Chicago "Daily News" and affiliated with Columbia. Similar policy prevails at WBBM, directly controlled by CBS.

Tribune air medium, WGN, is against using anything less than 15-minute commercial broadcasts at night, and has evinced a penchant for shifting its air classified stuff to early morning and very late night broadcast hours. Its Radio Floorwalker, which at one time carried 15 ads in an hour of interspersed entertainment, has been moved up to 10:30 and cut to a half hour of running time. As soon as these contracts have expired, it is expected to drop the Floorwalker hour.

6-11 Ban

"Herald - Examiner" medium, KYW, will not sell minute commercial plugs between 6 and 11 o'clock in the evening. Increasing difficulty of placing spot plugs with better stations at peak pulling hours has in proportion increased demand for this medium among advertisers. Situation accordingly puts the less popular ether outlets in position of getting in on such revenue now made available through "time brokers."

Among outstanding spenders on one minute announcements has been Chrysler with an appropriation of $225,000 disbursed among stations all over the country within a period of three months.

General Motors since May of last year has poured out $120,000 for spot plugs, while Bulova Watch has paid $400,000 to that end the past 18 months. Kleenex has just appropriated $22,000 for 1,000 one-minute talks over stations in Chicago, St. Louis, Minneapolis and Buffalo to run over a period of six weeks.

Smith Brothers Cough Drops at the present time is using 120 stations throughout the country for

(Continued on page 68)

Ideas Scarce

Of 71 ideas submitted by radio artists to NBC as new tangents for radio, the net work found that only two were original. The rest had all been used before, in some form or other by radio.

Ideas are constantly being submitted to NBC for new programs. The chain never paid much attention to them, but recently determined to see just what value they might have. Problem was turned over to the program department.

GROOM WENR AS WEAF OF WEST

Chicago, Feb. 24.

National Broadcasting's first shift of one of its outstanding cross-country commercial hookups to its recently acquired Chicago outlet is scheduled for Saturday night Feb. 28 when the General Electric program will be heard for the first time over WENR instead of its current outlet WIBO.

Program department of NBC at present time is working on several other equally important transfers, in line with that company's expressed intention of making WENR the WEAF of the midwest.

Aside from the fact that NBC will naturally do everything it can in building up its recent acquisition, it is expected that national accounts will ask the chain to transfer transmission of programs to that outlet anyway because of WENR's local outstanding broadcast range of 50,000 watts. NBC's chief local affilates WGN and KYW pack 25,000 and 10,000 watts, respectively.

One of conditions of WENR sale by Samuel Insull interests was that NBC would be able to eliminate or shift one of local programs previously under contract for a national hookup after Mar. 1 upon 30 days' notice to advertiser.

Network Only

Time on WENR will be sold on same basis as sold on WEAF, ace New York NBC outlet, with a minimum broadcast time of 15 minutes and each program for conclusive network hookup.

Spot announcements, the classified ads of the air, will be taboo on WENR under its new ownership, and every effort will be made to weed them out of the nation's daily program as quickly as contractually possible.

Because of chain's policy against broadcasting of electrical transcriptions, several local accounts tied up with WENR have asked that their programs be dropped March 1, instad of waiting for expiration of contract, with NBC readily consenting. Among WENR accounts using discs which come off air through mutual cancellation of contracts are the local Packard agency, Seiberling Tires, Simoniz Co., and Brown Wire and Fence Co.

WLW's New Talent

Three WLW execs from Cincinnati, John Clarke, Ralph Haburton and Joe Chambers in New York last week seeking new talent, returned home Saturday (21) with five radio turns under contract.

Those signed were Bob Pierce, known as "Old Man Sunshine," with NBC; Merrymen Quartet, Glenn Sisters, Seger Ellis, and Raymona Davies, pianist, are the turns.

All will be with WLW within two weeks. They will start on sustaining programs.

RKO HOUR
Dr. Rockwell, Irene Dunne, Fleurette Jeoffrie, RKO-lians, William Hanley, Helen Lawe.
Commercial
WEAF, New York

When RKO had the pre-view of "Cimarron" in Washington and broadcast the affair from the NBC station there with Richard Dix and Estelle Taylor on the program, Irene Dunne, featured in the film, wasn't on as she was on the coast. With Miss Dunne now in the east, RKO probably thought it might as well take advantage of the opportunity and use her to replug the picture.

That's what it did on Friday's program. Question after question regarding the film, how it was made, etc., were all flung at Miss Dunne by Helen Lawe, engaged by RKO for just these femme interviews. Object was to give the women's viewpoint on "Cimarron," which "Variety" said at the time of the Dix-Taylor broadcast, was noticeably lacking. It was all there Friday night—too much of it, considering that it was a replug.

After her interview, Miss Dunne was called upon to sing one number. She used a song from "Show Boat" (stage) in which she appeared. Voice sounded quite good.

Fleurette Joffrie warbled two numbers. Miss Joffrie is known for her high notes. That may be oke for the stage, where one can see the singer struggling with them, but not so hot through the mike. Her "Mocking Bird" number, in which she quivered in high sounded like Eva Puck's imitation of an operatic diva.

Doc Rockwell really made the program worth while. The Doc always gives plenty. His talk Friday was as ludicrous as ever. A quartet in a straight harmony "Carry Me Back to Old Virginny" was unexpected and meant nothing.

RKO-lians had the spot three times, one with "Millie," the theme song of that picture. Have to plug those RKO pictures somehow!

ZORO
Astrologist
KGER, Long Beach, Cal

"Zoro, you must have been sent down from heaven to help us!"

That's Zaro broadcasting a letter he said he received from a lady who had been pulled from the abyss of despair by one of his classy tips on the future.

Every morning except Sunday Zoro goes into a routine like this:

"A. L., if you will stand in front of the coffee store tomorrow at three o'clock he will be there just as he promised. He never lies.... B. G., don't go on that trip. He has laid evil plans to ruin you if you do....Mrs. R., that photograph of a blonde you found under the automobile seat doesn't belong to your husband. It belongs to a friend of his....No, Mrs. D. T., your husband isn't cheating, but you are...."

Zoro was sent from heaven to distribute this sweet gospel at $1 per three questions. With it goes a "star map," warning of pitfalls which are to be encountered during 1931.

Broadcast answers are excerpts from written answers mailed to the $1 customers, serving as a come-on for more subscribers.

Judging by the average number of communications he acknowledges and allowing for phonies, Zoro is pulling in plenty on these tips, which is better than running a racing sheet. And KGER, which gives him his air time, isn't worried about loss of prestige or it would jerk Zoro away from his mike.

So everybody must be happy.

Bang.

H. V. KALTENBORN
News Talk
WABC, New York

Kaltenborn's talk on current events is called "newspaper of the air." Announced as an editor and writer, he has three 15-minute programs weekly over WABC.

Kaltenborn keeps up to date with world news topics. He makes each subject of more than usual interest to the average listener by explaining, in an interesting fashion, what led to each event. He also gives his personal view, commenting on the good or bad points of each. He appears highly familiar with current events.

Delivery is pleasing.

On this program H. R. Daniel, vice-president of S. W. Strauss & Co., and announced as the "financial editor," gave a short talk on the current depression and recommended some sound investment stocks. Listeners were requested to write to his company for information regarding finance and investments.

MACK and SLACK
Serial
KRLD, Dallas

On around six each evening, as a fill-in between CBS programs. Merely amateur attempt at the Amos 'n' Andy gag and obvious. Neither has a mike voice.

Chatter runs in episode style, "adventures" of the burnt-corkers in a round-the-world flight. Most interesting feature is the airplane motor—it makes noise.

Evidently station had an ambitious plan to offset A. & A. over WFAA, but remained in the ambitious stage. *Rudy.*

MARY PICKFORD-LOUELLA PARSONS
Commercial
Talk
WABC, New York

Hearst's femme film columnist has made a once-a-week ether connection on the Sunkist program, used to advocate the firm's oranges. This is the second or third time for Miss Parsons in the series, with Miss Pickford as the Feb. 18 guest to be interviewed. Nothing new about the idea, as the routine follows the question-and-answer schedule followed by others doing the same thing. The "guest" is, of course, changed each week.

Instigators of the Parsons thought undoubtedly figured upon her to secure screen personalities for questioning before the mike. With Miss Pickford it merely amounted to tossing verbal bouquets at each other plus the evident stipulation that "Kiki," Miss Pickford's forthcoming picture, be given heavy mention. This was supplied

At that, both women kept the conversation active if not especially interesting for those other than rabid film fans. They consumed eight minutes of the 30 contracted for by the advertiser.

Miss Pickford handled the assignment exceedingly well, flashing a sense of humor in an impromptu remark. Outside of talking about the star's next feature, probably the sales talk in getting the Hollywoodians before this mike, the women spent the rest of their time talking about the old days.

It's an open question on how many listeners the interviewing picture stars can attract because there's been so much of it from both ends of the country, either by commercial firms or the film companies themselves. Idea can still probably pull the frantic celluloid fans on its own, but otherwise it's up to the arrangement of the program to hold listeners as the interviews are spotted at the half-way mark. Schedule ran to instrumentation of well-written orcestrations on both sides of the chatter. Also some incidental vocalizing but not important.

The announcer calls two or three time outs to put in the works for the oranges. The mid-program plug could be dropped as it's an abrupt interruption to a sequence which is going along smoothly enough and amounts to an unintentional invitation to switch to another station for those not particularly intrigued by a screen interview come-on. Miss Parsons is asking for letters from listeners as to what they'd like her to do on the air. She is also giving it mention in her daily column. *Sid.*

MOREY MERCANTILE CO.
Songs and Talk
Commercial
KOA, Denver

The Solitaire Cowboys furnish fans in Colorado some Denver-made material to write home about. Few dials in this section are turned away from KOA on Sunday evening from 9:30 to 10.

They come on the air with a rousing "Ki-yi Yippity-yippity" song to the sound of horses' hoofs, approaching the mike from a distance. Settings for the programs are the "Flying M," "Dutton D," and "Lazy J" ranches. Their performance is largely musical—each number announced with some wisecrack and interspersed with gags in the slow drawl or stammering manner of different members of the gang. Tenderfoot, Baldy Joe, Tiny (the cook), Alkali, Hurricane, Slim, Calamity, Scarecrow and a few other cowpunching names add smack to the chatter.

By far the best is the least emphasized—the continuity dealing with the everyday life typical of these personalities of the wild west that are fast becoming a memory except in western mags. Fans are hungry for the western colloquialisms of these cowboys and their maneuvers. More of this injected would meet with approval.

It's the Morey Mercantile Co., Denver, commercial time, to advertise the Solitaire groceries put out by this company. *Rosc.*

TED WEEMS ORCHESTRA
Dance Music
Trianon Ballroom
WENR, Chicago

Ladling out heated syncopation for the pleasure and exercise of the queen of public ballrooms, Trianon, this band of tremolo troubadours is proving nightly via WENR that it's equally piquant for the family parlor.

They are pre-eminently a musical organization of modern measurements. Brasses, woods, strings and percussion dissolve together with ingratiating lack of conscious effort. They blow mean or they sing soft, peddle a waltz or wham a one-step with nice, precise, workmanlike, professional sureness. They don't have to think about technique any more than a Chicago politician has to fish for a cuss word.

Weems makes phonograph records, has played in a myriad of hotels, cafes and ballrooms throughout the republic, and has a band that should ultimately suggest itself to some commercial radio account. *Land.*

ISHAM JONES ORCHESTRA
Dance Music
Hotel Schroeder
WTMJ, Milwaukee

Known to the middle west, notably Chicago, for the past decade and more, Isham Jones is one of the oldest and, unless the stock market got him, one of the richest musicians of the jazz epoch. Much of his success has been due to and resultant from his prolific song writing on the side. He hasn't had a hit for a long while, but formerly, in association with Gus Kahn and others, batted out some big sellers.

As a local sustaining feature of the Milwaukee "Journal" station, WTMJ, Jones was okay. But hardly more. He either has not had radio experience or he has failed to modernize his style in syncopation. Jazz already is "dated" and can be recognized by its pattern and tempo as belonging either to 1920 or 1930. Some suggestion of this old-fashionedness is manifest also in Jones' discs for Brunswick.

Adhering to straightaway orchestration, with little or no effort to achieve novelty or individuality save to the extent that his slow, dreamy way may be individual, Isham Jones, except as remembered, would hardly seem a "name." Hotel Schroeder is Milwaukee's ace spot and has played some of the biggest bands. *Land.*

OLINGER MORTUARY
Sacred Songs
Commercial
KOA, Denver

This broadcast comes on the air as an offering of the Olinger Mortuary quartet, and, while the undertaking establishment is not directly plugged, yet everyone in this territory knows what "Olinger" stands for, and the program lives up to the extreme depression of a funeral parlor, no margin for being mistaken about that and no effort is made to relieve the gloom with lighter entertainment.

The voices, separately and together show training, and blend well, but the invariable selections chosen and the droning, weeping manner in which they are rendered is pretty depressing. It isn't a program many would listen to for 30 minutes and one you would never stay home for.

CAMPBELL'S
Lew Conrad
Songs, Orchestra
Commercial
Campbell's Soup
WEAF, New York

This advertiser started early morning programs, six times weekly about two weeks ago. Object is to entertain the femmes while doing house work and impress upon them Campbell's Soup. Friday night (20) it was announced to be an exact replica of that same morning's. Probably to call attention of those unaware of Campbell's morning programs.

After women listeners they are going about it the right away. It's about the most expensive pre-noon hour. A very good orchestra, capable of competing with any in the evening hours, and a singer the women will go for. Entire program shows the touch of a showman.

A singer, Lew Conrad, although not on radio for any length of time, has started people talking about him since the Campbell hours. His voice is somewhat reminiscent of Rudy Vallee's. Whoever put together this program probably had that in mind. Conrad is in a spot to be made the same way if he keeps up his present style. Though bearing somewhat of Vallee's appeal in delivery, the tone is a bit different Conrad's voice is more vibrant and one which the men will go for as well.

Orchestra is a crackerjack group. Musical arrangements okay and the orchestra gets the most out of them No stop in between numbers here, the orchestra playing them in groups of threes.

This program is heading somewhere.

T. P. & L. SYMPHONY
Commercial
WFAA, Dallas

This program, by Texas Power & Light Co., is considered the ace local feature for Sunday dialists. Orchestra composed of local theatre musicians. Runs an hour, sticking to similar routine of chain broadcasts.

Last week Carl Venth, oldest conductor in Texas, featured, with symphonists trying several of his own compositions. But best number was "Blue Danube," in the Venth style, making an old tune sound new.

Femme soprano almost ruined things with a "suite" of this or that (only she knows), and a warble that almost blew out the screen. Marcel Jones, baritone, sounded better with a couple of ballads, especially "Mother, O My Mother," always good for a tear. Rest sounded about like any other symphony. Theme song, "Eyes of Texas," pop college tune, catches average listener and, besides, appropriate.

Program was tied up with farm relief work, and announcer spent most of his time chattering about cotton. This hour is on each week, with probably most listeners of any local broadcast. *Rudy.*

VERNE BUCK ORCHESTRA
Dance Music
Hotel Drake
WGN, Chicago

Oddly instrumented with but one brass in the line-up, Buck's orchestra makes good listening over the radio. Buck is an alumnus of picture houses, ballrooms and flossy hotels dotting the map from Boul Mich to San Francisco's Market street. He therefore has an amplitude of experience behind his musicianship. Trained as a rostrum m.c., he is able to successfully handle his own microphone. That's still sufficiently rare.

At the Drake the requirements call for a certain elegance in jazz, for the Drake's highjinks department is supported by debs, subdebs, post-debs and the flower of LaSalle street. In other words, those who move their feet over the Lantern Room's waxed surface are just a wee bit snooty.

Vocally and instrumentally, Buck's brigade compounds foot-itching and ear-tickling rhythm. His ideas are modern and his execution deft. One of those dance sessions that the cosmic fisherman sitting by his radio dial discovers with pleasurable surprise. *Land.*

LOWELL THOMAS
Current Events
Commercial
WMAQ, Chicago

Of the numerous news casters on network and individual stations the smart play is in the direction of novelty of delivery, colorfulness of expression, rapidity of diction, lightness of touch or other distinguishing and identifying characteristics. Obviously a newscaster, particularly when paid by a commercial, must guard constantly against the fatal twirl of the dial.

Lowell Thomas goes after the lightness of touch. He seeks and develops the bizarre in news and stresses human happenings instead of merely following the maxim that names make news. Persons who do things or have things done to them of an unprecedented, startling or amusing nature are employed as human interest material, although no one ever heard of them or they may live in some remote village of Bavaria.

And this is a very good policy if, as natural, the Literary Digest wants to hold, once having gotten, the attention of radio listeners. Thomas, besides his experience and talents as a spieler, has an unusual background as traveler, explorer and adventurer. He's been places and done things and, like the true citizen of the world, is full of interesting details that fit nicely and neatly into his newscasts.

Certainly, so far as the men are concerned, he will receive a respectful—meaning a full—hearing. And women are rapidly losing their reputation for being merely preoccupied with their own households. It is easy to imagine school teachers urging Thomas upon their pupils. *Land.*

ROLLO and his DAD
Comedy
Commercial Network
WMAQ, Chicago

On behalf of La Palina cigars, a Philadelphia product, this Columbia feature percolates into the Chicago area via the "Daily News" station, WMAQ. Rollo is a Bostonian-like child of devastating logic who inquires of his father, "Do you think that's reasonable?" referring to some statement carelessly made in parental fashion.

Rollo is a hardship for his father, who tries to talk down to the boy who talks back and up. Rollo has been cast as George Washington in a school play and regards the whole business as tedious and silly bosh. Dad endeavors to coach him in the reading of his lines. Rollo, being a realist, sees no sense in pretending he's George Washington making heroic monologs for the benefit of Martha Washington, from whom in the play he is about to take sobbing leave.

Rollo is, in short, an exasperatingly bright brat. J. P. McEvoy writes the scripts, and is hereby awarded a large sprig of lilacs for an unusually clever idea and its effective development. To the two actors, Rollo and Dad, a scoop of commendation also is owing.

Rollo and his Dad is a delight. It stands out among radio talk features like a lighthouse. *Land.*

FRATERNITY ROW
Songs, Talk
WOR, New York

Weekly sustaining feature with WOR for a long time. Four boys, supposed to be in their fraternity house, the exalted order of the "Kappa Doodle Doo," mix patter and songs.

Wee bit of script used from which to squeeze some comedy situations. Friday (20) one of the boys walked in with a goat whose habits he was supposed to study. Goat was the object for most of the crossfire.

Songs are foremost, the boys breaking into them from anywhere at all. None of the songs fits the situations or talk. Just a case of talk a few minutes, sing, more talk, another song and so on.

Singing voices are fine. One boy, who does most the soloing, possesses a fine pair of high pipes.

GRANTLAND RICE
Interviewer
Commercial
KYW, Chicago

Rice's air spiel sounds much like his Collier sport articles read: easy to listen to and full of the human interest stuff that gives newspaper writers by-lines. With Little Bill Johnson up before the mike, Rice never for a second forgets his reporting training, telling right off the bat how Johnson has just won a lengthy fight with t.b.

Rice's quizzes have Johnson telling his greatest thrill on the tennis courts and how he won several times from Big Bill Tilden. The stuff is sports, but hangs on tightly to the human interest angle, which makes it potent.

Both celebrities, in their own fields, they keep the knob twirlers' fingers in their laps as they proceed to pick up the little personalities of each man. The easy chit chat of these two, of such sportswomen as Helen Wills or on the male side Dempsey, holds the interest of all in the sitting room.

Two consume about five minutes. Such features, handled like these, would interest even women and all youngsters over 15 who have ever heard of tennis. It's not tennis they talk about, but grit.

Rice's English is smooth and fluent and he doesn't waste time in useless twaddle. Instead he gets immediately beneath the skin to the things of battle and successes.

Unquestionably tennis players throughout the land got a kick from this feature that is part of the Coca Cola hour.

EARL HINES ORCHESTRA
Dance Music
Grand Terrace Cafe
WSBC, Chicago

Unknown announcer who declares, in no uncertain terms, Hines is about to give his 11 p. m. program, forces customers to endure a long wait before the musical strains come drifting along. Wait is so lengthy it discourages from the start, with those holding out probably being in no pleasant frame of mind when the program actually begins.

Hines, when he does get on, has a likable band. It runs through a repertoire of popular tunes with few pauses. Evidently because the Grand Terrace guests like novelties, Hines has various members of his organization up before the mike in rapid succession. All the tricks, such as mass playing of cornets, with a dash of fiddles thrown in, is used to impress the slow rhythm this orchestra features.

Hines' interpretations run strictly to the body-swaying style. His is the sort of music throughout which every number, regardless, the muted cornets moan. Obviously his men know well what soloing means. They all come through clear and hot. The dampers are on every instrument to make the program more haunting and give the Terrace patrons that idea of dim lights and nearness-to-each-other.

Offering is free from pauses, stations and trade plugs, and once under way supplies a menu of hot music generally in demand about this hour.

ROKEACH
Jewish Hour
Commercial
WMCA, New York

With the Jewish population in New York approximately 2,000,000, it is surprising to note the scarcity of Jewish programs locally. There are about four weekly on the larger stations. WABC has the veteran of the type, sponsored by the Jewish "Day," a daily, each Sunday.

This is the first of a series of Jewish programs by Rokeach, manufacturers of kosher products. Program runs a full hour and for Jewish listeners seems a real treat. A large cast is involved. There is a vocal ensemble, soprano, cantor, orchestra, and m. c.

All the announcements and entire period is in Yiddish, with Hebrew now and then when a religious chant is used.

Soprano has a powerful voice and her manner of singing is the kind to cause the optics of Jewish hearers to overflow.

Fast and peppy folk songs and a number of comedy poems. On this program the m. c. did Kipling's "Boots" in Yiddish.

With the advertiser after a Jewish audience, programs of this sort should hit the target.

COCA-COLA
Commercial
Orchestra and Interview
WEAF, New York

This Feb. 18 program had a sports talk as its feature, Grantland Rice interviewing "Little Bill" Johnson, the former socking atom of the tennis courts. Conversation was sandwiched in between the usual musical renditions, well played, plus Graham McNamee announcing.

Rice verbally lead Johnston over some of the high spots of his tennis career, with the Californian slipping in some neat compliments for Mrs. Moody (Helen Wills) and Tilden. Sports writer also made the

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NETWORKS VS. RADIO DISCS

12 NEW FIRMS FOR AIR DISC RECORDINGS

Chicago, Feb. 24.

Twelve new electrical transcription accounts, with station broadcasting time estimated eventually to exceed $2,000,000, are in process of being recorded by the Judson Radio Program Corp. Cost of talent and pressing schedule is around $225,000.

List of commercials going on the air soon by way of disc recordings are as follows:

Baker's Chocolate, Duco, Durham-Duplex, Edison Electric Products, French Bird Seed, Life Savers, Pyrofax, Beauty Mold Corsets, Nesco Stoves, Piver Perfumes, Union Carbide, and Il Progresso-Italo American.

Ben Bernie and his band recorded 13 15-minute programs for Phoenix Hosiery for independent radio station distribution.

Similar series for Alligator Raincoat Co., made by Husk O'Hare as musical accompaniment to dramatic playlet cast headed by Bob White.

WAIU AND WCAH MERGE AS ONE IN COLUMBUS

Columbus, Feb. 24.

Stations WAIU and WCAH, leading Columbus stations and only locals using CBS chain programs, approved a plan of joint ownership at a meeting Monday (23). American Insurance Union, owners of WAIU, promulgated the plan, through John Lentz, president. C. P. Stotler, president of the Commercial Radio Service Co., acted for WCAH.

Both stations will keep their identities separate for the present, and will operate under one management. WAIU's transmitter is to be moved to the WCAH plant at Rome, Ohio.

A complete merger takes place shortly with only the WAIU call letters retained.

Stockholders of WCAH are principally of the International Bible Students' Association, voted 2 to 1 for the combine.

WFBR Changes Hands

Baltimore, Feb. 24.

The control of radio station WFBR (500 watts) was purchased last week by Leslie H. Peard, Robert S. Maslin and associates.

The name of the old corporation, Baltimore Radio Show, Inc., will be retained.

Peard succeeds J. Monroe Holland as chairman and Aitken (Jack) Stewart continues in charge of operating and broadcasting.

U. S. RUBBER CO. TAKES AIR

United States Rubber Co. is going on the air for the first time March 3 for a series of special plugs for "Keds," a special grade of footwear for children.

Gus Van will have complete charge of the initial 15-minute period on WJZ and network.

RKO's Added Time

RKO, beside its usual Friday night WEAF program, starts a new series on WJZ of tri-weekly broadcasts Feb. 27.

Noon on Tuesday, Friday and Saturday, with 15 minutes for each period.

Radio Mags Not Hot

More radio fan mags on the stands today than there were a year ago. Biggest increase in the east.

None of the mags have any sensational sales and none of them have approached in any way the sales of the picture mag leaders.

Several are reported on the verge of a collapse but are hanging on in hopes of a big change.

All Rehearse

Other than national event speakers or famous men and women talking on a special hook-up, all programs on NBC and CBS are subject to rigid rehearsals.

This goes for some of the established air standbys. Even the Rolfe band programs must go through active rehearsals. They are held at the NBC studio.

There were a number of instances where advertised celebs went on the air without the regulation rehearsals. Result was that a number of squawks made necessary "must rehearse" order.

Simmons' $200,000 for 12 G. O. and Symphony Air Concerts on CBS

The Simmons Co. will spend $200,000 with CBS for 12 weekly concerts over 33 stations starting March 2, featuring artists of the Met and Chicago operas and a 32-piece symphony orchestra. J. Walter Thompson agency handled the account.

Each week a different opera star will broadcast, the first being Beniamino Gigli. Concerts will be directed by Wilfred Pelletier, director of San Francisco Opera Co.

Last six periods will be broadcast while Met is on tour. During this time the guest artists and Pelletier will return to New York from wherever they are playing to broadcast from WABC studios.

$7,000,000 Biz Last Yr. By NBC's Artist Bureau

With NBC's Artists' Bureau doing $7,000,000 in business in 1930, NBC contemplates a separate subsidiary of its Artists' Bureau.

Artists' Bureau may be divided so that it can work separately and as a unit. NBC's Bureau expansion program is to go after names from all branches of amusements for exclusive NBC contracts.

SPORTS PERIOD FOR CHILDREN

A special sports program for children will be "Champion Skaters," 15-minute weekly period from 5:45 to 6 p. m., which starts Friday (27) over WABC and CBS network.

Kingston Products, financing this experiment to test the commercial possibilities of juvenile radio reaction, are makers of roller skates.

The idea will be tried for three weeks, the advertiser decided by then whether the response justifies continuing.

Engagements

Adele Vasa, soprano; Ben Alley, tenor; Barbara Maurel, contralto; Evan Evans, baritone; David Ross, reader, and Andre Kostelanetz, conducting the orchestra, for Sweethearts of the Air on CBS March 1.

Willie Percival-Monger, former music critic, N. Y. "Morning Telegraph," with directing staff of Radio Home-Makers' Club, and will debut on Ida Bailey Allen's Editorial Page program on WABC tonight (25).

Natalie Bodanskaya, Ruth Gordon and Helen Jepson, sopranos; Paceli Diamond, mezzo-soprano; Albert Mahler, tenor, and Alfred de Long, bass, for Curtis Institute program, Feb. 27, for CBS hook-up from Philadelphia.

Charles Lawson, Capitol theatre tenor, added to Gordon Kibbler's entertainers for Fulton Royal Hour, WABC weekly.

Frank Galassi and orchestra have replaced Bert Kaplan and band on Roemer's Homers program, WMCA Sundays.

George Jessel, m. c. for the Bost Boosters' program on the first of a year's series of programs over WMCA Sunday (22).

Dr. Herbert S. Dickey, jungle explorer; Wright Kramer, Allyn Joslyn and William Shelley, sketch players; Hamilton Orchestra directed by William Stickles, for Hamilton Watch Hour, CBS, Feb. 26.

Nan Halperin for "Radio Round-up" Hour, CBS, Feb. 26.

BOTH WANT LOCAL INDIE STATIONS

NBC Feeling Effect of Radio Disc Records — Intends Raising Present Average Program Rate of $50 to Indies—Many Angles

LOOKS LIKE BATTLE

NBC will shortly raise the rate paid to associated stations for using advertising programs. Present average program rate, $50, received by independents associated in the network and rebroadcasting the NBC's commercials, is regarded, from accounts, as insufficient.

This is a reported result of ground gained lately by radio disc firms in the indie broadcasting field. It's the major chain's first official nod toward the new menace seen in its commercial program rate lift proposal.

NBC at present supplies programs for 76 stations, covering practically the entire country from key points. Of these six are directly under NBC supervision through ownership or leases. The rest are independent that form the NBC network by providing outlets for NBC chain broadcasts in their various localities.

The 70 indies, unattached to the program source as far as ownership and control are concerned, are equipped for and using electrical transcriptions, or disc records, besides the NBC-supplied programs.

Records of standard radio and stage turns and names are more flexible in that they may be used how and when the stations wish to use them, sold to local commercial accounts under the customary arrangement.

$50 and Quality Program

In taking the NBC commercial program of, for example, General Motors, the indie station receives but $50 as an advertising medium for NBC, though also gaining a program of quality not otherwise available. The disc recordings's advantage is the indies can sell it locally to advertisers for many times as much as the NBC pays to get its own commercial on these stations.

The new radio disc opposition is regarded as a real threat by the two major networks, NBC and CBS. The radio record makers are now represented by discs on about 99% of the country's 700 odd stations, with the few exceptions those stations owned or controlled by the chains.

While against the all "flesh" programs of the chains, the discs are more or less synthetic air entertainment, this is becoming less of a factor in the indie station's minds, with the heavier profit available through disc broadcasting influencing their attitude.

It looks like a battle from now on between the chains and the electrics. The indie stations of the country are the goal of each.

NBC and Discs

Wholesale leasing for full control of network associates, following similar procedure with a couple of stations, or entrance into the disc field itself through RCA Victor, is reported as two possible moves for NBC in the competition fight.

Foremost now in the radio disc business are Famous Artists of the Air, Sound Studios and National Radio, with the latter also a time selling outfit. All are after names for their discs, especially Famous.

In addition to returns from stations on the disc charges, similar to the booking fee of vaude and legit, the disc makers are stepping into the national advertising end of radio in an important way.

Some of the large regular radio advertisers to contract lately with the discs are General Motors, Chevrolet, Chrysler, Skelly Oil, Seiberling Rubber, Willard Battery, Wesson Oil, Ocean S. S., American Radio and Congoleum.

Indie stations are using the discs several hours daily to pad out required air time. Most now prefer the standard disc talent to amateurish local material in between chain programs.

Indie Broadcasters Bolting from National Body, May Form Own Ass'n.

Chicago, Feb. 24.

Representatives of independent broadcasting stations are quickly maturing plans for a break from the National Association of Broadcasters. Scheduled to meet tomorrow (25) in St. Louis to discuss plans which will effect a new organization to be called the United Independent Broadcasters Association.

A close parallel to exhibitor politics is manifest in the separation and the motives back of it. Charges are, as usual, that the big chains are ignoring the little fellows or giving them a raw deal.

Spokesmen for the indies declare that 90% of the membership in the national association has chain affiliations and that the genuine indies must organize to protect themselves.

Bolting Started Last November

Movement toward the secession started following the Cleveland convention in November of the national body. A resolution of confidence in the Federal Radio Commission was allegedly steam-rolled through over the protests of the minority. Small stations did not share the affection of the big broadcasters for the Federal Commission, charging that even when represented in Washington by expensive legal talent all they ever got was a hearing, but no action.

Own Lobby

Requests for changes of frequency increase or power or different hours made by independents are not decided by the commission for months, the indies claim, in contrast to the speed and dispatch with which similar requests from the chain affiliates are handled.

Understanding is the St. Louis meeting will organize and establish a permanent political bureau in Washington to lobby on behalf of the little fellows and see that their back-home Congressmen are amply contacted.

Much secrecy has surrounded the proposed indies' association. Tom Stevenson, Washington, who conducts, a radio news syndicate, mentioned in sounding the call to the conference table.

Killing "Mike" Fright

Because speakers have shown so much "mike" fright," NBC has built a special studio at 711 Fifth to help offset the nervousness.

Room has plenty of home effects and the announcer's box is hidden. Entire layout is to make the speakers feel at ease.

4 A'S ADVICE TO ITS MEMBERS ON ACTS

Chicago, Feb. 24.

Indicative of the rate at which advertising agencies are becoming smartened up to show business and its tricks, was a recent warning sent out by the four A's to its members.

Agencies were cautioned that when a client went on the radio any actor or band signed for the program should be tied up for optional extensions at specified salary increases.

This is a result of acts clicking through radio exploitation. At the end of the contractural period they either ask fabulous salary boosts or skip to other stations or accounts.

Agencies were advised it was part of their duty to prevent such things happening to their clients.

"Guest Artists" Dates

Dates for "guest artists" through Mort Milman, of NBC's Artists' Bureau, have been set for NBC programs as follows: Grace Hayes, Camel, Feb. 25; Bernice Claire, Nestle, Feb. 27; Charles King, Pennzoil, March 2; Gordon String Quartet, Household Finance, March 3; Ruth Etting, Westinghouse, March 3; Arden-Ohman, Nestle, March 6; Jeanette McDonald, Camel, March 11; Charles Hackett, Swift, March 15; John McCormack, Household Finance, March 20.

Joe Lyons Agenting

Joe Lyons has resigned as recording manager for Sound Studios, manufacturers of radio discs.

He will become radio agent.

Oxol Boys on CBS

A new commercial starts for CBS Feb. 27. It will be known as the Oxol Boys, a plug for the tooth paste of that name.

Gordon Graham, Dave Grant and Buddy Coughlin will supply the 26 15-minute weekly programs.

Van Heusen's Back

After being off the air for several months the Van Heusen program returns to a national hook-up over CBS for a 26-week period starting March 20.

The hour will have all new talent

RADIO AGENTS FIND AD MEN DON'T LOVE 'EM

Radio agents find it increasingly difficult to compete against NBC and CBS in booking talent for programs handled by advertising agencies. They claim these agencies favor the artists' bureaus of either NBC or CBS. It is also known whenever possible the agencies throw bookings to the major station bureaus.

Radio agents complain of unfair tactics on behalf of the agencies in securing talent. They aver they have approached ad agencies with the proposal to book a name with a program the agency is handling. The agency, they state, usually turns them down, and then if the agency wants the name under consideration, asks the artists' bureau to get it for them.

The agents' only protection is an exclusive contract with the artists.

A Record Breaking Radio Stage Attraction

OTTO GRAY

— AND HIS —

Oklahoma Cowboys

on WJZ

NBC NETWORK

Wednesday, Feb. 25, 8:30 to 9.00 P. M.

Eastern Standard Time

Per. Address Stillwater, Okla., or care Variety, N. Y.

Inside Stuff—Music

50% Partnership

Al Friedman has been given a 50% interest in the Harry Bloom publishing company.

Friedman, formerly plugging for Harms, and who later went into biz for himself for one month, went to work for Harry Bloom at a minimum salary. Bloom frequently went out of town and left the whole office in charge of Friedman.

Last week Bloom declared Friedman in.

Whiteman's Interference Clause

Paul Whiteman's contract with NBC, calling for his exclusive commercial services for the next five years, stipulates that he is to have no interference from chain officials or commercial accounts as to the makeup and presentation of his radio programs.

Contract stipulation was insisted upon by Whiteman as a result of his not so agreeable experiences during his broadcasts of the Old Gold Hour. During that period Whiteman is known to have boiled under restrictions and program intrusions.

Cut-Ins Driving Songwriters

Since sheet music sales started sliding to its present low level, and with the resultant cut in bulk royalties for songwriters, the free lance tunesmiths have been writing twice as many songs as under normal conditions.

They are trying to place songs with any and every publisher, figuring to keep alive from the royalties they receive from a number of songs.

Currently songwriters feel themselves lucky if they receive royalties on a song which reaches 100,000 sales copies, for which they get $3,000 in royalties.

It's that cut in bulk royalties that's driving the songwriters to more songs.

Hill-Billy Bug

Music industry has become hill-billy crazy. Never so many hill-billies published at one time.

Songwriters, in keeping with the demand, have gone hill-billy. Boys never west of Hoboken are writing about the glory of the Colorado River or the beauty of the Wyoming skies.

Vestal Bill's Failure

Failure of passage of the Vestal Bill, at Washington, resulted in a meeting of members of the A. S. C. A. P.

To enable its members who also belong to the society to attend this session, the M. P. P. A. postponed until today (25) its scheduled get-together to decide upon a plan of action with regard to the "menace" of cut-in orchestras and orchestra organizations.

One-Third Cut-In But Song Forced Out

A publisher who gave a film player, now on a radio hour, one-third of his song to plug it over the air, has so far received only the worst end of the deal.

It wasn't because the name artist reneged on his promise to plug the song, but because the advertiser stepped in. After the name was cut-in he warbled the song, using it on his first program. He then announced it for the following program, but the advertiser penciled it out. Artist thought it would be okay for use on his third program, but the advertiser again stopped it.

One of the best known companies, which suffered its heaviest loss during the last quarter-annual period of 1930, is carrying a yearly salary overhead of $200,000 for five executives.

Rest of the publishers declare they don't see how this publishing firm can ever make much money with an overhead like that for five execs alone. The biggest single salary is $75,000 to the "president."

Vallee Strong for Friends

Rudy Vallee's unusual plug for Famous' "Out of Nowhere," on the Fleischmann Hour Thursday night from Chicago, set music trade wondering why the next day. Vallee used the complete song three different times on that one broadcast, singing it each time.

Trade wondered whether Vallee had a heavy cut-in on the song or had been paid. As a matter of fact, Vallee has no interest in the song, neither was he paid a cent for the use of it. His close friendship with John W. Green, who wrote that tune, explains it.

Two Five-Year Contract Holders

Only two songwriters who have straight five-year contracts with a picture company are Sam Coslow and John W. Green, both writing for Paramount. Coslow was given a five-year contract over a year ago, when Par bought an interest into the then Spier & Coslow Co., in which Coslow was a partner with Larry Spier. It later changed to Famous Music.

Green was given a five-year agreement about the same time because Par had faith in his writing.

Other writers under contract to picture companies have short termers with options.

Busy Times

Perhaps the busiest m. c., or musical director, or both, last week was Teddy King, regular house leader at Fox's Audubon, N. Y. King had to take care of all rehearsals, this going for the vaude show the first half and the Fanchon & Marco unit the last half.

King and his men went on stage for the entire F. & M. presentation, King doing all the m. c.'ing. After the F. & M. period King announced the special act and then in one stayed later to work with an audience plant. After that he took about seven of his men into the glass radio broadcasting studio used for the amateur contest and played for the auditions.

Times have changed since musical directors just sat still and directed from the pit.

Aylesworth on Newsreel

Among the clips on the first Pathe newsreel to open the Trans-Lux theatres will be one of M. H. Aylesworth, president of NBC.

Aylesworth's talk will be on the proposed Radio City and its objects.

Paying for Arrangement Gag

The business of paying orchestra leaders for special arrangements, just one of the many ways the leaders have of getting money out of the publishers, is considered a gag for most of the leaders.

These boys say they can't play the stock arrangement, but have to make a special arrangement of their own. So the publisher pays them so much to do it.

Royal Only Showman on NBC Programs

John Royal, new program director for NBC, who succeeded George Engels, is the first showman to hold that berth. For seven years all NBC program directors were musicians, with the exception of Engels, who was an advertising man.

Because of his background as a showman and his connection with WTAM, Cleveland, which Royal managed until brought to New York by NBC, NBC has plenty of faith in Royal's ability as a program director.

Didn't Listen In

Chicago, Feb. 24.

Jack Nelson, veteran program planner, launched a new idea over WMAQ two weeks ago under the title "Merry Go Round."

The next day he discovered that WLS had been broadcasting a feature under that identical title for three years.

Radio Hits Papers

(Continued from page 64)

Publishers Convention this spring. Already it is noted how very reluctant most are to entertain radio "publicity." Elimination of plugs and substitution in printing Radio programs of simply "NBC feature" is one small evidence of the attitude.

Publishers Very Sore

It is incontestable that the publishers are steamed up and in a retaliatory mood. They will not mention by name the sponsor of any program although listing the hour and station.

A new wrinkle to the radio menace is the dropping out of dailies. Only in the last year or two have national advertisers adopted this tact. It has the dailies panicked for national copy is their gravy, or has been. The advertisers' appropriation, except in a few instances, was not increased in 1930 but Radio received much added revenue.

Invariably the radio account for the first year or so keeps up its regular newspaper allotments. It is felt an advertising campaign cannot be launched without newspapers. But later the idea of not needing the dailies, especially the small town dailies, develops.

Not Hurt?

Radio advertising has not hurt advertising in newspapers and magazines, it is claimed in New York. While it's practically a new field and is developing daily it is not figured by advertising men as cutting into other ad fields. If anything, experts feel, it has helped the advertising world.

Figures in the last week's "Variety" showing that much more money was spent on radio advertising than the year previous were received by advertising men in New York last week as an indication of good things all around.

"It doesn't mean that other ad revenues suffered," the representative of one of the biggest ad agencies said. "It means simply what it says. That Radio did better.

"The money for this advertising wasn't taken out of newspaper or magazine advertising in big chunks. It was sheared a couple of pennies here and a couple of dollars there from such fields as billboard advertising, throwaways, contests and local promotional plans."

Instead of spending cash for some little stunts to build up interest in smaller communities, the big advertisers now put their money on the air, is the explanation. It's a reapportionment of money of course, but the money doesn't come from advertising budgets generally. It comes from sales promotion budgets largely. Also, a company spending close to a million dollars a year in advertising can take a few thousand from each budget without hurting it a lot, and from the money make a good looking appropriation for a new field, it is stated.

Another important thing, this advertising expert pointed out, is that a lot of companies are now spending money on air advertising that never advertised before. Another good thing about the radio advertisers, from the standpoint of advertising in general, is that it has boosted advertising in several fields by making the public more "advertising conscious."

Advertising Shorts

Commercial short reels in picture theatres, for instance, have never been successful before, the ad expert argues, because people resented advertising in their entertainment. Now they have gotten so used to hearing "this program comes to you by courtesy of ....." that they don't mind it in the theatre and that makes the ad reel possible. Fact that the advertising shorts are better now than they ever have been helps, too, but even that is due to what experience taught advertisers on the air.

All in all, the feeling apparently is that nobody has been hurt much by the radio advertising, and a lot have benefited.

Radio Reports

(Continued from page 64)

talk timely by including the standing of the contest which was going on that night between Tilden and Kozeluh to mark the pro debut of Big Bill.

Both men picked each other up fast on the questions and answers, giving their interlude a consistent pace for the brief time they were on. For sport lovers it was both interesting and entertaining, but doubtful if the Rice-Johnston combination attracted or held many women. Strength of sport personalities for the air is probably and almost entirely restricted to metropolitan centers, with little attraction for the rural districts. It likely takes a leader in a sport with which the outlying residents are most familiar, such as baseball and boxing, to make the farmers lend an ear. *Sid.*

LEON BELASCO BAND
KHJ, Los Angeles

A smart dance combination which was with Mort Downey at the Club Delmonico, New York. Belasco has since left the club for a Florida engagement for the winter after playing with him at the Palace, New York, recently.

As the CBS announcer, by remote control, phrases it, they play "with rhythm and refinement" the smarter airs, Belasco himself vocally interpolating in French, Russian, etc. His "Madamoiselle, Pardon!" and the classic "Black Eyes" in French and Russian are smart change of pace.

For once a "Variety" mug 3,000 miles from Broadway can literally hear through the ears of a layman and gets the same unalloyed reaction the peasantry must get when hearing a nite club making whoopee and N. T. G. or La Belle Rose cutting up. Thus, audibly, via the ether, the air of continental sophistication which must be the essence of the Club Delmonico is effectively conveyed by the smooth Belasco syncopation. *Abel.*

HAMILTON
Sketch
Commercial
WABC, New York

Hamilton Watch Company sponsors this program, with catch line, "On Time." It is around these words that the weekly sketch of this program is built.

Railroad life is the theme for the sketches.

As far as the Feb. 19 script was concerned, it held no unusual interest. But its railroad dressing, tick of the wireless, chugging of trains and other atmosphere built up the script and flavored it.

Characters deliver oke, although at times it was difficult to choose between the characters, as two of the voices were similar.

THE SKYLARKERS
Vocal, Musical
Sustaining
WOR, Newark

Four girls whose vocal harmony and instrumental work warranted their evening air spot. Their style should be saleable commercially. As a finish they did "Sing Something Simple," announced as arranged by one of the members. A novelty number itself, and probably overdone on the air lately, a newness and more novelty were added by the voices and three instruments, piano, flute and piccolo.

Now and then the Skylarkers souded similar to the Neal Sisters of vaude. *Bige.*

BREYER
Songs, Talk
Commercial
WJZ, New York

In 15 minutes the sponsors, Breyer's Ice Cream, put in as many plugs for its product as many commercials which are on a full hour. Plug is overdone and detracts from the entertainment.

Neither is the entertainment too good; trio of male voices. Songs are fair, harmony about the same, and selection of numbers poor.

What does the most harm to this program is the gagging between songs. More laughs to a funeral sermon.

ADOLPH and RUDOLPH
Comedy Patter
Commercial
WCFL, Chicago

Team of third raters of the recently revived and air-flooded Weber and Fields school, with hardly a laugh in 10 minutes of draggy cross-fire when caught.

Depend on usual Dutch comic mispronunciations and misplacement of words for favor. Turn is a weekly Friday night event over the Federation of Labor outlet, using an episode script that has something to do with solving the mystery of the theft of a diamond eye of the "Schwarzilanders'" god in the "Land of Thumberumbi."

Patter built around this idea sounds equally as unexciting.

JACK RYAN
Sport Report
Commercial
KYW, Chicago

Ryan's resume of each day's sport events, on the air at 9:55, represents plenty of galloping speed, with Ryan probably winning western honors for breathing only half a breath between each sentence. This so he won't waste any precious air time belonging to Teaberry Gum, sponsor.

Ryan, in his short five minutes, covers every sport and hops from Maine to Mexico doing it. First on this program came a synopsis of Rockne's charity game troubles on the Pacific Coast. Then a ramble through the day's dispatches on sport, at a speed alarming to those trying to follow. Sometimes in his great haste, he tumbles and mumbles his words, catching his original speed on the next phrase.

Safe bet Ryan covers 15 pages of sports in five minutes. Ordinary feature of 15 pages generally being given 15 minutes.

For the sport fan this program is concise and pithy. For English students, deplorable.

ENCYCLOPEDIA AMERICANA
Talk, Orchestra
Commercial
WMCA, New York

Sponsors are trying to sell their encyclopedia by proving it contains knowledge of all sorts personified. After each song the announcer throws in two questions. And after each question, the announcer gives the answer. Maybe, after listening to enough of these programs and jotting down the questions and answers, each family will make up its own Encycie.

Either way, the program is off the beaten path. Immediately after the orchestra plays a pop, the announcer asks "What Is the Totem Pole?" or "What Secretary of War later became president of the Confederacy and in what cabinet did he serve?" Then he gives the answers to show how smart the book is.

By the half-way mark it isn't clear whether the announcer and questions are interfering with the orchestra or vice-versa.

And the habit commercials have of naming orchestra after themselves is a laugh here. The orch is called the "Encyclopedus!" That might tend to kill an instrumental group before it starts.

DETECTIVE STORY
Sketch
Commercial
WABC, New York

This is billed as "Dramatized Tales of Mystery." It turns out a program sponsored by Street & Smith for "Detective Stories." Each week a new story from the following week's issue of the mag is dramatized.

Whoever adapts the stories for radio use does a good job of it. That was apparent in Thursday's (19) program. Continuity was there and ran smoothly, and though the action swerved from scene to scene, the thread of the story was never broken. Orchestra fills in between the shifts.

Program runs 30 minutes and is a top-notch dramatic hour.

JOE GUMIN Orchestra
Dance Music
Oriental Cafe
WTMJ, Milwaukee

Typical low-down music for the sub-strata nite life. This locale is a Chinese noodlery. Dedicated to a slow, sensuous rhythm, the Joe Guminites achieve little melody, but perchance a lot of satisfaction for those present on the dancing surface.

"Tiger Rag," "Black and Tan Fantasy" are representative of the brand. It's a natural background for the cheek-to-cheek lubricated lurchings that young America likes to enjoy in the shade of the yellow menace.

Making it obvious that it's not primarily a radio band or likely to step out of its present obscurity. *Land.*

CLARKE MEYERS
Tenor
WENR, Chicago

A tenor with a downward trend toward baritone. Registers very well over the air. He yields ever and anon to the temptation to recite.

That's as stale on the radio as upon the vaude stage, where it was brutally bruised and died of exhaustion. *Land.*

CHUCK and RAY
Harmoneers
WENR, Chicago

Pair of male warblers providing their own guitar accompaniment. Melodious and attractive.

Best adapted to the slower, sadder pieces of yesteryear and the sentimentalities that fit in with a gentle melancholia. *Land.*

THE RECORD BREAKING RADIO FEATURE

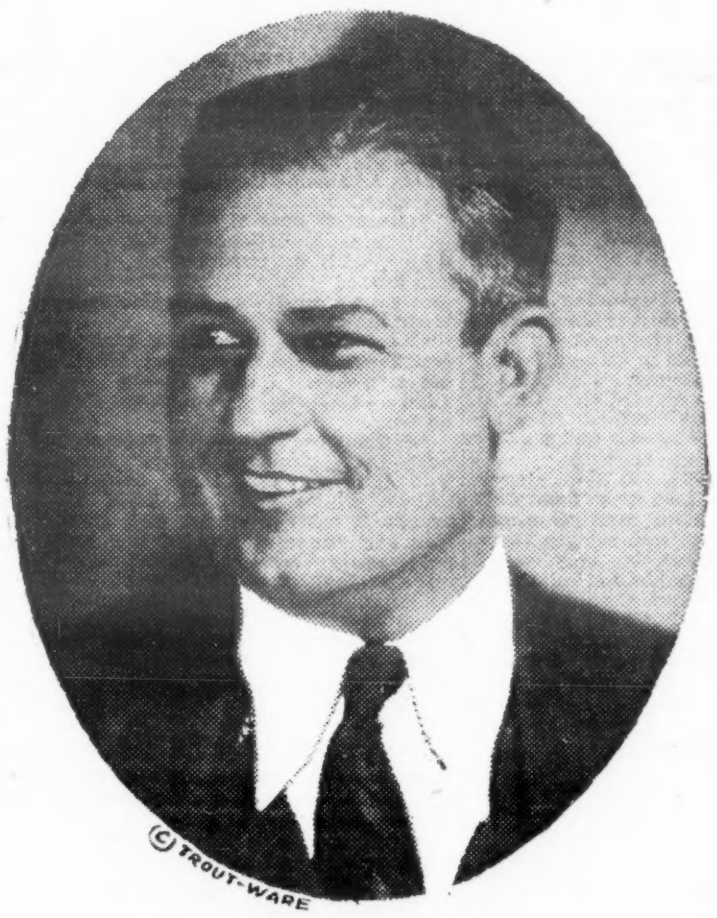
GENE AND GLENN

Originators of "JAKE and LENA"

QUAKER OATS EARLY BIRDS
DAILY EXCEPT SUNDAY
N.B.C. RED NETWORK (41 Stations)
AT 8:00 A. M.

SPANG BAKERS
NIGHTLY EXCEPT SATURDAY
Station W.T.A.M. Cleveland
AT 7:00 P. M.

GENE CARROLL



GLENN ROWELL

NOW PREPARING FOR A SERIES OF PERSONAL APPEARANCES

ALL HOUSE RECORDS SMASHED WHEREVER THEY HAVE APPEARED

UNDER THE EXCLUSIVE MANAGEMENT AND DIRECTION
OF
N. B. C. ARTISTS BUREAU

Hostess Indicted for Boarding House Thefts

Jean Marcelle, 23, night club hostess, of 600 West 157th street, was indicted by the Grand Jury on three charges of grand larceny and arraigned before Judge Max S. Levine in General Sessions. She pleaded not guilty and was held in $1,500 bail for trial. Indicted with her, but not arrested, is Edward Bender.

Miss Marcelle was indicted on the complaint of Mrs. Alice V. Mason, of 605 West 137th street, who alleges the hostess, while a temporary roomer in the same house, stole jewelry worth $190 from Mrs. Mason's room. Later some of the stuff was found in a pawnshop.

Another indictment was returned on the allegations of Mrs. Winifred Gilliger, 601 West 137th street, who claims she lost $339 worth of gems while Miss Marcelle was a temporary boarder at the same address. Third count was based on the complaint of Mrs. Paula Neihoff, who claimed $240 in jewelry disappeared from her room in a boarding house at 575 Riverside drive at about the time Miss Marcelle decided to give up that place as a domicile.

Police say they found pawn tickets for some of the stolen jewelry in the defendant's possession at the time of arrest. They claim Miss Marcelle turned the proceeds of her thefts over to Bender for disposal.

PALAIS D'OR

(DETROIT)

Detroit, Feb. 22.

This spot typifies what the public goes for these days. Geared to a low overhead and playing to people who haven't much dough to spend, but like to go out. Located in a neighborhood several miles from downtown, it is aimed at the family type parties.

Offers a floor show, including m.c., music furnished by small, but capable band, all for a minimum charge of $1.50. Featuring special nights with Monday, "Musicians"; Tuesday, "Gala"; Wednesday, "Theatrical"; Thursday, "Radio" and audition, and Friday, "Collegiate." Week-ends take care of themselves.

Show current offers Sammy Clarke, formerly of the act Sammy Clarke and Donna Darling.

Of the other acts, the blues singer, Madge Caiger, and the Two Colored Sailors, Sam and Sammie, were outstanding, and adagio team, Wanda and Brinnette, only so-so.

Miss Caiger, ample in build, has a pair of pipes that should get her some place. The Sailors go to town and for plenty of applause.

Music by Joe Karle and Memphis Rhythm Boys. Six youths with ambition. *Lee.*

We Shall See

New novel by Sara Haardt, "The Making of a Lady," appears soon. Author is the new Mrs. H. L. Mencken.

Mencken hardly ever gives a word of praise to a novel in his "American Mercury."

CLUB VICTOR

(SEATTLE)

Seattle, Feb. 20.

While the floor show at the Club Victor, Seattle's big-time nite club, is quite some feature, it is not elaborate, lacks a girl line and takes second position as a draw to the Vic Meyers' band. For these many years—at least seven—this band has been on the ether, in ballrooms and cafe deluxers in the northwest, with eminent success.

Band has the "it" of dance music, that something which gets into your system and makes a fellow want to go places on the dance floor.

Meyers works on the spot, especially on the "big" nights, and that means week ends. Tuesday is also a "big" night for attendance, due to cover charge being lifted and dubbed "college night."

This band made it possible for the Club Victor to weather the low dips of 1930, when at times all entertainment and local night life seemed close to the precipice. Meyers has been running the place for 14 months and it's still growing. Since first of the year biz has been on the up.

Big room is done up in nifty interior decs and color, lending pleasing atmosphere that fits. Location is on Fourth avenue, a half dozen blocks from the theatres, and on the ground floor. There is the advantage of ample parking space in the club vicinity. Dance halls are a few blocks away and do not encroach on this parking convenience. Seats close to 600.

Dining, dancing and entertainment are the attractions. Three acts this week give the show its variations. Bessie Hall, ballet, is of the chicness that night club work wants. She has attractive appearance and her blonde locks don't hurt any eyes.

The De Ceciletos are an ace dance team and can handle this angle on a cabaret floor. Casey Jones brings the male voice to the setup, in pop songs and some lingo that suits the occasion.

Miss Hall does three numbers—a well-dressed, soft-moving waltz; toe dance, with no burdensome clothes and lots of blonde hair fluffing about, and then a vivacious Spanish dance with shawl.

Casey Jones picked up a good reception after away from Seattle seven years. Lately at the Club Lido and Silver Slipper, down Frisco way.

De Ceciletos climax the floor show with their standard "whip" dance. The man of this team certainly knows where the lash ends and cracks it with precision and gusto. The girl takes it around her bare body neatly. There is speed throughout and, luckily, the lasher is a good judge of distance, although some at the floor-side look scared.

Meyes does m. c. and puts the show over fast. Second session of the floor show comes at midnight and is the smarter. The band numbers are up on late music. Billy Ullman's crooning with the band gets response.

Couvert is $1 and $1.50 Saturdays and holidays. Takes a lot of dough to keep this class of shop going, but the club seems to have passed the crisis now. Good-looking layout and getting the class trade of the burg. *Trepp.*

Spot Ads Off Air

(Continued from page 63)

60-second spiels each day, while U. S. Industrial Alcohol is listed as spending $15,000 a year for the same purpose.

Average station rate for such spot announcements is $25 as compared, incidentally, to the rate of $50 obtainable from chains for commercial broadcast hookups.

Los Angeles, Feb. 24.

Local stations around Los Angeles and San Francisco and the lesser stations in the northwest, plod along as best they can with catch-as-catch can local adv. plugs to pay for their "time." There is no consistent advertising appropriation of any importance save for the two hours on which John P. Medbury, the Hearst syndicate humorist, and Louella O. Parsons with her screen interviews, officiate. These alone go from coast to coast, traveling eastward from here.

Otherwise, what syndicate broadcast material there is, comes by remote control from the New York and Chicago stations, carrying some national product on a coast-to-coast exploitation wave length.

These are much more welcomed locally than the dull and sickening local ad. plugs which are replete with ballyhoo of prices, addresses, phone numbers, penny-catching drivel, exploiting anything from 35c-per-gallon grapejuice to $1-guaranteed - watch - fixing service. The "entertainment" that goes with it is of commensurate calibre—mostly phonograph disks.

As is elsewhere set forth, some years hence the National Broadcasting Co. will shift some of its commercials to its San Francisco broadcast central and endeavor to hit the Rocky Mountain sector at an economic saving on land-wire tolls, similar to the purpose which prompted the spreading out of some of the eastern commercial programs to Chicago from whence they emanate at an hour's saving in time difference and lesser cost on telephone line charges.

But as yet, the choice ether hours are not crowded or in such demand by commercials as in the east. If anything, the best hours are gladly ceded to the local hotel dance orchestras gratis for the hotel jazz-ique is usually about the most consistently meritorious stuff on the air, and fortunately limited to conservative ballyhoo spiels.

EXPLOITATION

(Continued from page 18)

laughing at first performance of 'Parlor, Bedroom and Bath'."

Courtesy note was appended. Went over in bang-up style.

Kids as Ticket Sellers

Winnipeg.

Charles Wright, of Dominion theatre stock, which also runs a feature picture, has the theatre run a free show of the picture on Saturday morning, for which the kiddies in return distribute dodgers advertising the Dominion bill.

Following along this, they are now organizing the Dominion Theatre Kiddies Club; the idea being that the boy or girl who is responsible for the most patrons attending the theatre receives a prize. This is checked up by the kids handing the person they induce to attend a performance a ticket. It is handed in at the box office and the numbered stub credited to the correct child.

Gag working a slight increase in attendance.

Kid Band

Worcester, Mass.

William Ryan, assistant manager of the Fox-Poli Elm Street theatre, has directed rehearsals of children in a band as a feature of the Mickey Mouse club that serves to boost kid biz Saturdays.

Testing Boy Scouts

Marlboro, Mass.

T. Henry Burke, manager of the Princess, made a gesture of good will toward the city's Boy Scouts and found it was worth while.

Affair was arranged as a test of the scouts' efficiency in responding to an official call for mobilization. The scout call was sounded on the fire alarm, summoning the boys to the high school. There the call was explained and the boys taken to the theatre as the guests of Manager Burke.

Tapping Tournament

New Bedford, Mass.

Publix Empire, Olympia and Capitol tied up with the Times' (eve) for a tap dancing contest. Preliminary contests were conducted at each theatre and the finals at the Olympia.

The 'Times' ran cuts of contestants. Final winner will be given the title of Greater New Bedford Tap Dancing Champion.

Cost virtually nothing and drew crowds.

$553 for Criticisms

Loew's Century has tied in with "Post" on 50-word film criticism. Subject is "Parlor, Bedroom and Bath," current at Century.

A booth in theatre's lobby is miniature editorial room, equipped with typewriters, desks, etc., for the amateur Hazlitts. Twenty-three prizes, including $550 in cash, will be distributed. First prize $250. Scale down to $5, and 15 pairs of seats. "Post" will print essays.

Hollywood Bulletin

(Continued from page 6)

to get music composers into the writers' branch.

Col's New Schedule

March 1 sees the start of Columbia's new program, with five features and one short going in. Christies start this week on "Meet the Wife," for Columbia release.

Dancers Staging

Kirby and DeGage, dancers, will stage and work in presentations starting Feb. 28 at the Long Beach theatre in that city. Goldberg, Shack and Goldberg, new operators, are inaugurating the policy.

Options

Last options on contracts of Arthur Caesar and Joe Jackson, writers, have been taken up by Warners. They stay for another year. Paramount took up Norman Foster's option, but let Martin Burton go.

Cody in "Law"

Following "Registered Woman," Lew Cody goes to RKO-Pathe for "Common Law."

Behrman on Meller

On returning to Fox, S. N. Behrman started work on the adaptation of "The Fatal Wedding," melodrama.

Kid Popular

Jackie Cooper, loaned by Hal Roach for "Skippy," is wanted by Paramount for another kid role and by Radio for "Big Brother."

Olsen Reopens in April

George Olsen due back at his Culver City roadhouse from Florida early in April.

Mizner Under Grease

Wilson Mizner, FN writer, with a rep as a fast talker, plays the part of a stock salesman in "Reckless Hour."

New Titles

Title changes: "Night Court" for "Vice Squad," Par. "Smart Mond Money" for the Edward G. Robinson gambling film, WB-FN. "A Tailor-Made Man" title cleared for the William Haines picture, which was "The Impostor," Metro.

Boyd for Bancroft

Paramount counts on William Boyd to do the Bancroft type of picture. Paul Lukas' slight dialect still interferes with his succeeding William Powell.

Radio Helps Pathe

RKO-Pathe will use Radio Pictures' directors as well as its own four, Harry Joe Brown, E. H. Griffith, Paul Stein and Tay Garnett. Joe Santley, Russell Mack and Howard Higgin are out at RKO-Pathe, and Charles Richards, casting director, is to go.

Lew Lipton has been put on at RKO-Pathe to write for Eddie Quillan. Ralph Murray is another new writer, recently with the Radio indie producer, Charles Rogers. Marion Jackson also new. Jim Seymour renewed, for the scenario department.

Studio will exercise its option on Robert Armstrong, only player up for decision in the near future.

Derr's Increased Duties

E. B. Derr, general manager of production for Howard Hughes, will handle most of the detail in Hughes' increased program of 12 pictures for the year.

Lord Three Ways

Robert Lord, FN supervisor, will also supervise all story construction as well as individual units in production. Further, he will be assigned to write originals.

Huston in "Five Star"

Walter Huston is in line for the managing editor in "Five Star Final" following his work in "Upper Underworld" for WB-FN.

Pathe's Title

California corporation title for Pathe is now RKO-Pathe Studio Corp., Ltd.

THE SHAKE IN TOLEDO

Looks Like Mob Muscleing in On Nite Clubs Here

With the wrecking of a second night club here, it is believed the shakedown thing has hit Toledo.

Palace, downtown, recently opened, was completely wiped out Monday night by an explosion followed by a fire which swept the building. Jimmy Ward was manager of the club.

Last week the Embassy Club was destroyed by a fire, believed to have been incendiary.

The Silver Slipper, scene of a shooting two weeks ago, was reopened.

Impression is gaining any clubs that wish to continue will have to pay systematic tribute to the racketeers.

LITERATI

(Continued from Page 61)

Mrs. Winifred Mary Watson Scott.

But who is George Preedy, author of "Tumult in the North?"

Star Contest In England

Another slant on the depression in London newspaper circles is the "Daily Mail," which claims the world's biggest morning sale, starting a film star competition week commencing Feb. 16. Readers are offered $5,000 each week for naming film players shown in more or less disguised photographs.

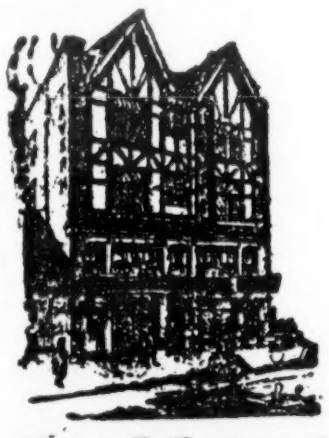
Contest will run for some time, registered readers qualifying for the prizes, the "Mail" thus hoping to add to its list of regular buyers.

Elinor's Raving

Elinor Glyn has found a way of getting double publicity in the English dailies. She made or two films about which the least said the better, and Gordon Beckles, of "Express," panned them inside out. Result was the authoress hit the top feature page with a lengthy article slashing critics in general and her own attackers in particular.

Meanwhile, Elinor's talker company appears to have gone asleep.

Paul White is out as U.P.'s book editor, succeeded by Allen Smith. The U.P. literary feature now used by around 700 papers, making Smith one of the most widely-read literary commentators in the country.



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DUKE ELLINGTON
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Week Feb. 21, Regal, Chicago
Week Feb. 27, Uptown, Chicago
Management
IRVING MILLS

PHIL FABELLO
and His
R-K-O Entertainers
Creators of the Fabello Policy
R-K-O COLISEUM, New York
Indefinitely

ABE LYMAN
and HIS ORCHESTRA
Musical Entertainment Plus
Second Year at the
CARTHAY CIRCLE
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TED LEWIS
Week Feb. 19, Paramount, New Haven
Personal Representative
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Exclusive Columbia Recording Artist
WM. MORRIS AGENCY

JESSE STAFFORD
and His ORCHESTRA
Now in Third Year at
PALACE HOTEL
San Francisco
(BRUNSWICK RECORDS)

PAUL WHITEMAN
INDEFINITELY
Granada Club, Chicago
Personal Rep.: JAS. F. GILLESPIE

Buddy Fisher's Change

Chicago, Feb. 24.

New club opened in Milwaukee Friday (20). Formerly known as the Golden Pheasant, now called the Showboat.

Buddy Fisher goes into the club as m.c. and band leader.

MR. JESSE CRAWFORD
ORGANIST
PARAMOUNT THEATRE, NEW YORK
WABC every Sunday, 10 to 10:30 P. M., "Royal" Hour
Every Tuesday during Paramount-Publix Hour
VICTOR RECORDS

Obituary

LOUIS WOLHEIM

Louis Wolheim, 50, stage and screen actor, died Feb. 18 at the Osteopathic hospital, Los Angeles, from cancer of the stomach.

Mr. Wolheim had been suffering from stomach trouble for several weeks. It became acute after he was cast to play the managing editor part in Howard Hughes' screen version of "Front Page." He was relieved and Adolph Menjou substituted. The deceased later was taken to the hospital for an appendicitis operation and then the cancer condition was discovered.

Louis Wolheim was born in New York, and graduated from Cornell, where he later was a teacher in mathematics. He first appeared on the stage in "The Jest," with John and Lionel Barrymore, who had met Wolheim while he was still teaching at Cornell and encouraged him to give up his academic career for the stage. He won notable recognition in the "Hairy Ape" and later in "What Price Glory," both stage.

Mr. Wolheim went into pictures in 1926 and since had appeared in character roles. His last picture, not yet released, was Metro's John Gilbert starring picture "Gentlemen's Fate." Previous to that he directed his first picture, "Sheep's Clothing," in which he also appeared for Radio. He was under contract to Caddo Productions at the time of his death.

Deceased is survived by his wife, with whom he resided in Beverly Hills.

MME. NELLIE MELBA

Dame Nellie Melba, grand opera soprano, died in Australia Sunday (22).

Mme. Melba while in Egypt some months ago was stricken by a strange illness which caused her to linger between life and death for weeks. Upon her return to Melbourne she entered a hospital.

Her family name was Mitchell. She was a child prodigy at four years of age, and before she was 10 she had mastered the violin, organ and piano. Her rise to opera heights was meteoric. When she was 26 she made her debut in "Rigoletto" in Brussels and her voice created a sensation. The name "Melba" came from Melbourne, as Melba was born in that city.

She had sung many times in the United States as well as London, and her many years of success established her as one of the world's most famous sopranos. Melba made her first appearance in the U. S. at the Chicago World's Fair in 1893. She toured the country with the Damrosch-Ellis Opera Co. in 1897. Later she came back to New York as a member of Oscar Hammerstein's Manhattan Opera Co., receiving the highest salary ever paid at that time for an opera singer.

She also toured with Jan Kubelik, violinist, and appeared several seasons at the New York Metropolitan Opera house.

She was married in 1877 and a year later a son was born to the singer. In 1900, following a separation, her husband, Capt. Armstrong, then living in Texas, obtained a divorce.

WILLIAM H. STANLEY

William H. (Pop) Stanley, 77, Loew manager, died in Unity Hospital, Brooklyn, Feb. 22, of double pneumonia. Services were conducted by the Masons.

Stanley was one of Loew's oldest employees. He opened the 86th Street and Delancey Street theatres for the circuit. He later managed the Victoria, 125th street, New York, and in recent years had been doing relief managerial work for Loew. His home was in St. Albans, L. I.

Interment in Evergreen cemetery.

WALTER LAWRENCE

Walter Lawrence, veteran actor, died last week at Lake Mohegan, Peekskill, N. Y.

Mr. Lawrence was educated at St. Francis College, New York, and when he left there went on the stage. Among some of the plays in which he appeared were "Sultan of Sulu," "Friendly Enemies" and "The Open Door." He had also appeared in sketches in Keith vaude for many years.

He is survived by his brother, Col. Gerald E. Griffin, Washington, D. C. He was also a brother of the late Georgie Lawrence, comedienne, and uncle of Harry Lawrence, who was also an actor.

Interment in Calvary Cemetery.

SAMUEL FERKAUF

Samuel Ferkauf, 60, Jewish character actor, died in New York Feb. 17 of heart trouble. Mr. Ferkauf had been in active stage work for 30 years and also was prominent in the Jewish Actors' Union.

He is survived by his widow, Betty Ferkauf, actress, appearing with the Maurice Schwartz Yiddish Art Theatre Co.

His funeral was held under the auspices of the Jewish Actors' Union with interment in the plot of the Yiddish Theatrical Alliance in Mt. Hebron Cemetery.

GEORGE W. STEEL

George W. Steel, 76, vaudeville actor, died suddenly Feb. 19 in Philadelphia.

Mr. Steel was of the vaude team of Topack and Steel, which was a standard and well known act 35 years ago. For years Topack and Steel specialized in blackface, although in later years they appeared in whiteface.

Interment in Philadelphia.

ELLA KOKIN

Ella Kokin, 71, vaude actress, died Feb. 10 at her home in Chester, Pa., after a long illness.

Miss Kokin was known in the '80s as one of the Franklin Sisters.

She was the wife of Prince Kokin, mother of Mignonette Kokin and mother-in-law of Charles Galetti, all of vaude.

CHICK SMITH

Chick Smith, colored pianist, of late with the Washboard Band, was found dead in Philadelphia last week.

Smith had recently appeared in Leonard Haroer's revue, "Candyland" at the Lafayette, New York.

W. W. Warner traveling two weeks in advance of Roxy and His Gang, was the only fatality in a motor bus accident in Texas Feb. 23.

Warner was formerly in the Erlanger accountancy department. Last season he was company manager of "Strange Interlude" on tour, and early this season business manager of George W. Lederer's "Pajama Lady."

Edward Biltz, one time manager of the Lyceum theatre, Elmira, N. Y., was found dead in a chair at home beside an open and unlighted gas stove Feb. 21. His wife, unconscious in the same room, died in a hospital a few hours later.

William P. Feinler, Wheeling, W. Va., theatre manager, at one time associated with his brother, Charles A. Feinler, in operation of the Virginia and Colonial theatres there, died Feb. 14. His widow survives.

Thomas F. Murphy, 64 actor, died recently in Rockville, Conn., of heart trouble. He had played in both vaude and legit shows. Of late years he had worked at summer resorts and fairs.

George E. Martin, 32, former manager of Rialto and Best theatres, Poughkeepsie, and of the Cohen theatrcal interests, Kingston, N. Y., died recently in Albuquerque, N. M.

Arthur J. Grant, 43, technical and assistant director, committed suicide in Hollywood Feb. 21.

The mother of James Miller died Feb. 8.

FAIR-HAIRED KID

Hagenbeck-Wallace Due for Pampering In '31

Chicago, Feb. 24.

John Robinson and Hagenbeck-Wallace circus will be combined for the three-day Shriner circus at Cincinnati May 1.

Properties of both outfits will be pressed into use to give the Shriners what will be billed as "Cincinnati's biggest circus."

Understood the H-W outfit will receive all the favor this year from the Ringling office, with plenty of feature acts, etc. An effort is to be made to build up the title, with other outfits getting less emphasis.

Stock Exchange and Bank Gravy for L. A. Horoscope Pitchmen

Los Angeles, Feb. 24.

Pitchmen who have been having a hard time getting by for the past few months are flocking into the better shopping districts and are cleaning up hustling astrological and numerological information.

Broadway and Hill street have seen an influx of the outdoor gentry in the past week. Seven are operating in a radius of four blocks. The pitches are all made in parking stations.

Most of the pitchmen make the blindfold gag their bally with a woman working the other end. Questions are simple and the gimmick is as wide open as a speakeasy door.

One pitchman, working outside of the largest commercial bank in town, claims that he draws most of his business from the bank's customers. However he has noticed that most of his customers buy their horoscopes after they have made their bank deposit.

Another who had been having a poor time outside of a department store switched to the entrance of the Stock Exchange. He made a sidewalk pitch at 6 a.m. when the Exchange opens. In one week he took in more than $400.

FRANCIS BEATS SHEA; PERLICK IS SHOCKED

By JACK PULASKI

On paper the boxing card at the Garden Friday didn't look so hot, but it was a bell-ringer for the fans. Kid Francis, of Italy and Detroit, defeated rugged Eddie Shea, of Chicago, who was favored in the betting. That was the main event, but the fireworks came afterwards, when socking Tommy Grogan mixed it with Herman Perlick, the celery grower from Kalamazoo.

The Francis-Shea contest was to decide on an opponent for the scarred Battling Battalimo, the featherweight champ, and on Francis' showing he should give the nutmegger a busy evening. The Kid is slight, boring in and hitting with both mitts. Shea looked much stronger, and in the first round matters seemed serious for the Detroiter.

After that, however, Francis demonstrated superiority and copped nearly every other round up to and including the 10th. Both boys are similar in their boxing styles, head-to-head and fighting inside.

Shea was knocked out by Charley Phil Rosenberg in a bantam title scrap several years ago. It was his first appearance here since then.

Grogan-Perlick Hot Stuff

The fight of the night was between Grogan and Perlick. Hermie seemed to grog up Grogan in the first round. Suddenly Tommy sent over a right, and down went Perlick. Up at five, he had little trouble in lasting until the bell.

Early in the fourth a left hook to the button tipped him over. Near the end of the session a similar sock to the same point tilted Herman again. He climbed up just as the bell clanged.

Properly doused with cold water, Hermie was able to keep out of trouble until the ninth round. Every time his head cleared he did some right-hand punching on his own and at least once Grogan's knees sagged. Looked like a bet that either man would be knocked out. The fifth time Perlick went down was just before the final bell. Despite his defeat he won a rep for courage by his exhibition. It was the best showing he has made in the Garden.

First 10-rounder was a middling contest between Jersey rivals. Ralph Lenny was given the decision over Harry Carlton. Lenny is a splendid boxer, as good defensively as offensively. If he develops a punch he will get into the big money.

This week's card to draw in the boys, King Tut meeting Jimmy Petrolle, who outpointed Jimmy McLarnin not long ago. Recently out west Tut knocked out Petrolle in a single punch, but the "Fargo Express" said it was an accident.

Strotz's Stadium Syndicate to Buck Ringling's Chi Run Day-and-Date

Chicago, Feb. 24.

First serious circus opposition for John Ringling, will occur at Chicago April 8-15, when the Chicago Stadium puts on a circus to be titled "The Great European Olympia Circus." Dates are concurrent with the Sells-Floto showing at the Coliseum.

Original start of the war came last fall when Sidney Strotz, manager of the Stadium, was refused by John Ringling a spring showing of the Floto outfit for 1931. When later in the year Ringling signed an exclusive contract with the Coliseum, Strotz went ahead with plans for his own show.

Up to date the following acts have been engaged by the Stadium: Fearless Flyers, Oscar Babcock, Wan Wan San Co., May Wirth, Haski and Osai, Sir Victor and Madame Bedini, Carlo Manello & Co., Denny Curtis & Co., Flying Millers, Christesen's Horses, Pallenberg Bears, Arconions Trio, Don Valero & Co., Irma Ward, and Cleff Gregg.

Program will run an hour and 45 minutes out for a spec to be called "The Parade of Nations." Prices at the Stadium will be 50c. to $1.50, while the old Coliseum will get the old scale of 50c. to $3.

Personnel of the Stadium outfit has Sidney Strotz, managing director; E. F. Carruthers, W. H. Barnes and Sam Levy, associate directors; H. C. Ingraham, general manager; M. J. Doherty, general superintendent; Jorgen Christensen, equestrian director, with Denny Curtis and Rhoda Royal assistants. Joe McGrail will be the treasurer.

Declared Opposition

Performers for the Stadium circus have received letters from Pat Valdo, who lays out the circus programs for John Ringling, that they will not be engaged by Ringling if they appear with the Stadium circus.

Nevertheless, the Stadium bunch are going ahead with billing, having already distributed a half million dodgers in homes about the West Side. Strotz is throwing his political weight in the ring, with the first week reported as already sold. This to factories and other organizations, including Chicago police.

Figured by the Stadium, with their immense seating capacity, 17,000, as against the Coliseum's 8,000, they will be able to make money at their low price scale.

For Big Town Tour

Some 30 major coliseums, in as many key cities, and grouped under the Auditorium Managers' Association, are being offered the "Olympia Circus" outfit, following its try-out at the Stadium.

Plans are under way by the Stadium to book the show intact into these spots. Twelve of the buildings, in the middle west, have already said they could use a week each.

Buildings of this nature have been experiencing trouble in getting attractions.

If the thing goes over it will create serious opposition in the larger cities to the touring circuses. Present plan, while new in this country, is old in Europe.

One of the angles that may pull the idea over is that circuses remaining a week in a spot can present a larger and better program than the tented outfits. This is what the Stadium bunch are striving to do in their program, and which it is hoped will sell the plan to other towns, where population is dense enough to support a week stand.

Rich Kansas City

Chicago, Feb. 24.

Fred Buchanan, owner of the Robbins Bros. circus, wintering at Lancaster, Mo., sold his hippopotamus to the Kansas City zoo for $4,000.

Animal had grown so large it required a new cage. Buchannan will purchase smaller hippo for the 1931 season.

PROUD ELEPHANTS

No Charity Hay for Al LaMonte's Bulls

Chicago, Feb. 24.

Albert LaMonte, owner of a truck circus wintering at Fort Smith, Ark., rebuked Will Rogers in no uncertain terms for the recent Rogers' newspaper syndicated article saying the LaMonte circus was stranded and the Fort Smith populace could feed the people but not the elephants.

In response to the newspaper item checks began pouring into the Chamber of Commerce at Fort Smith all marked "To buy fodder for the elephants."

LaMonte sent back all checks, along with a note saying his outfit wasn't broke and that he still had plenty of money to purchase fodder for his bulls.

New Rodeo Scoring

Denver, Feb. 24.

How to get on the sport pages and a new plan for scoring were the most important subjects discussed at the annual meeting of the Rodeo Association of America, held at Cheyenne.

The new plan for scoring calls for classifying shows according to amount of prize money, viz: Class A, where prize money is more than $3,000; class B, between $2,000 and $3,000; C, between $1,000 and $2,000; D, less than $1,000. Points given winners: Class A, 100, 75, 50, 25; B, 75, 50, 25, 15; C, 50, 35, 20, 10; D, 25, 20, 10 and 5.

This was brought to a head by the claim that many of the national title winners never competed in any but the smaller shows where competition is not so keen. An effort is to be made to have scores of rodeos printed on the sport pages of large dailies.

Ethel Robinson's Plum

Chicago, Feb. 24.

Ethel Robinson office here was given all the free acts at the Jackson, Miss., fair, one of the plum spots of the south. Award was made at the mid-winter meeting of International Association of Fairs and Expositions, held last week at the Auditorium hotel.

The Johnny J. Jones shows will furnish the midway attractions. It is the first time for Robinson and Jones at this fair.

Christy's 3 Cars

Chicago, Feb. 24.

Chisty Bros. circus, wintering at Houston, will likely go out as a three-car show this season. Last season the outfit lost money and quit early.

In addition to the three-car show, Christy will have several units of animal acts to play fairs. Bert Rutherford will again be general agent of the Christy Shows.

Hagenbeck's Start

Chicago, Feb. 24.

Hagenbeck-Wallace circus will open at the Civic Auditorium, Cleveland, the middle of March.

Tented season will begin at Montreal, following the Cleveland date.

Stadium Shutters June 1

Chicago, Feb. 24.

Chicago Stadium will close June 1 and remain that way until Sept. 1. Last year it was July before the building closed.

On reopening will play the usual run of attractions, including fights, hockey, etc.

Mrs. Clown Gets Laugh

Minneapolis, Feb. 24.

Jack Grabol, who gave his vocation as circus clown, pleaded guilty in district court here to bigamy, and is awaiting sentence.

Grabol became enamored of a woman who came to visit his wife, went over to St. Paul and married her.

ABANDON 78-YR.-OLD FAIR

Easton, Pa., Feb. 24.

Nazareth Fair, 78 years old, has been abandoned and the property sold for $10,000.

It is believed that the new owners will make a park out of the grounds, with a swimming pool and skating rink.

CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0644-4401

Englewood

It was announced last week at the Englewood the preview shows would end with last week's bill. Since other announcements have also been made the swan song is not being taken seriously, except by perhaps some 350 or 500 who warm chairs every Tuesday night for five hours to save 25c.

Last week's show was one act short of the regular ten because the Three Chocolate Steppers failed to report. Opener went to the Gartell Bros., two lads with a line of patter dished out while learning to roller skate. Duo build laughs on falls. Bert Frank, on second, while a wisecracking card manipulator appears to a disadvantage by his long-winded explanations. His tricks are oke.

Shirley and Billy offered a number of dances and one song, but their apparent youth seemed a severe handicap. Bill and Bob, two lads strumming ukes (one also playing a harmonica) and singing pop ballads; not so strong on the vaude market. Both try a fling at grand opera.

Pat and Wilda Levolo have a slack wire turn that carries on the merits of Pat's tricks. As the team gags some difficult feats are done. A smart-moving worthwhile act. Mack and Innes, an elderly Irish comic and young straight man, closed strong when they played Irish bagpipes. Surefire in this section.

Bernice, Howard and Sadelle, two femmes and a male dancer, have a smart pattern of dancing, excellently routined. A tap toe dance, a solo acrobatic by each of the girls, more steps by the male member gracefully and entertainingly given set this one over handsomely.

Frank Libuse, using two girl assistants, went through the routine that made him popular one season at the College Inn. His fall and gags are just as funny on the vaude stage as on a cabaret floor.

Herbert Bolt Trio closed. Two men and a femme in an o.k. turn of slow motion acrobatic work; well received.

"Madonna of the Streets" (U) on screen. House packed, as usual.

Central Park

Known as the first de luxe theatre in America, the Central Park was the first theatre owned and operated by the now famous firm of Balaban & Katz. That was 14 years ago. With the immediate success of the Central Park, B. & K. started building one sumptuous theatre after another, until they are now the major exhibiting co. in Chicago. Formerly vaude was a Central Park feature, but was later discontinued, as elsewhere. Now it's back and proving so popular that it is also given on Saturday night besides the original Friday night assignment.

First on the five-act bill were the Lindy Girls, five girls and woman leader. Appeared recently at the Englewood and offered the same routine. Act still needs plenty of fixing, the one outstanding bit being the tall blonde's cornet playing. Jed Davis proved to be one guy who can hold his tongue, his barnyard imitations being well received. Has nice personality and is oke for house of this kind. Lewis and Lollar had a little difficulty in getting their gags across. The woman dances well.

Ned Haverly, blackface, did some good soft-shoe dancing, but was handicapped by the lack of orchestra, the music being supplied by house piano player. Best turn of the evening was Pearl and Griffin, man and woman in clown makeup. Woman discloses her identity at the end of the act and introduced the family (three children) for a bow.

Sam Herman was m.c., doing very little but introducing the acts. Don Isham is a fav at the organ, the audience singing without much urging.

"Just Imagine" (Fox) feature. House plays double feature when there is no vaude.

Publix-Great States opens its Hamilton, O., house the middle of March. Other new de luxe spots of this chain also opening shortly are at Ashland, Ky., about April; Middletown, O., the latter part of March; Cincinnati and Kankakee late in April; and Aurora, the latter part of June.

Mrs. Fiske's one-week revival of "Becky Sharpe" gave jobs to William Ingersoll, Edward Butler, Kemble Knight, Leslie Austen, Will Geer, Carleton Kadell, George Hoskins, Thomas Shearer, Marga LaRubia, Eleanor Gordon, Ethel Strickland, Alice Cowan, Elsie Keen and Jeanette Dowling.

Valos & Gregory has taken a 99-year lease on the site formerly occupied by the Leader store in Frankfort, Ind., and will build a new theatre, to be ready by Oct. 15.

Peruchi stock, at Chattanooga, successful venture, will be forced out April 4, with the theatre, Bijou, going pictures two days later.

Change is made through Warner money, with the picture firm determined to invade the Publix stronghold.

INCORPORATIONS

New York

Pacent Film Libraries, Inc., Manhattan; motion and talking picture exchanges, 500 shares no par value; Louis G. Pacent, James J. Ryan, B. Harrison Noden. Filed by B. H. Noden, 91 Seventh avenue, New York.

Radio Artists Recording Service, Inc., Manhattan; recording machines, engage booking of artists for recording, reproducing at concerts, performances; $15,000; Nathaniel Cook, Robert B. Wagner, Irvin Scherr. Filed by William Strelsin, 167 East 86th street, New York.

Nava Productions, Inc., New York; dramatic, operatic and musical performances, theatre proprietors and managers; 150 shares no par value; Dora Lapin, Marion Block, Celia Rubin. Filed by Murray Winkler, 1440 Broadway, New York.

Thal Enterprises, Inc., Manhattan; theatrical business; 100 shares no par value; Anne Eichel, Julie Cone, June K. Bothman. Filed by Nathan Burkan, 1451 Broadway, New York.

Consolidated Amusement Enterprises, Inc., Manhattan; amusement enterprises of all kinds; 200 shares no par value; Charles Segal, Alexander Funk, Fannie Schechter. Filed by Charles Segal, 570 Seventh avenue, New York.

Film Fact Finders Corp., Manhattan; motion pictures; $10,000; Frank Holway, Patrick Monahan, John J. Dempsey. Filed by Monahan & McAuliffe, 15 Park Row, New York.

Authors' Agents, Inc., New York; picture scenarios, stage plays, books; 200 shares no par value; Leo J. Margulies, George Howorth, Sophie Pollack. Filed by George Howorth, 2 Wall Street, New York.

Talking Pictures Programs, Inc., New York; install motion pictures, picture reproducing and sound reproducing equipment of all kinds; 10,000 shares no par value; Eleanor Thalman, Jack J. Levinson, Berthold Muecke. Filed by Dills & Towsley, 100 East 42d street, New York.

Sixteenth Street Fenway Theatre Corp., Garfield Fenway Theatre Corp. and Avon Fenway Theatre Corp., Manhattan; theatrical business; each 100 shares no par value; C. Elmer McGee, Nettie Graff, Ruth Sherman. Filed by C. E. McGee, 1440 Broadway, New York.

Lerox Theatre Corp., Manhattan; theatricals, motion pictures; $10,000; Benjamin Rich, Hattie Gold, Ida Myckon. Filed by Benjamin Rich, 50 East 42d street, New York.

Portable Sound Equipment Co., Inc., New York; motion picture theatre products; $10,000; Rose Jainor, Louis Stockler, Fred C. Duffy. Filed by Max Schoor, 1440 Broadway, New York.

Jules J. Leventhal, Inc., New York; theatrical business; 200 shares no par value; Jules J. Leventhal, Celia Rubin, Marion Block. Filed by Murray Winkler, 1440 Broadway, New York.

Society of European Stage Authors and Composers, Inc., New York; theatrical plays, masques, pageants; $100,000; Ira M. Cohen, Joseph Fischer, Sylvia C. Kottler. Filed by Holm, Whitlock & Scarff, 222 Fulton street, New York.

K. and B. Amusement Corp., Bronx; theatrical business; $20,000; Matthew H. Kutinsky, Lillian Kutinsky, Nathan Ravitz.

Prospect Gardens, Inc., Bronx; theatres, dance halls, meeting rooms and other entertainment; $20,000; Max Lishnoff, Harry L. Burston, Jean Fensterstock. Filed by S. Alexander Sterenbuch, 11 West 42d street, New York.

European Yiddish Art Troupe, Inc., Bronx; theatrical enterprises of all kinds, motion pictures, plays; $5,000; Max Laske, Leon Schachter, Isidore Goldstein. Filed by Max F. Finkelstein, 291 Broadway, New York.

Jimmie Savo Comedies, Inc., Manhattan; motion pictures, apparatus, accessories; 100 shares no par value; Jimmie Savo, Leon Lee, Julius Kendler. Filed by Julius Kendler, 1540 Broadway, New York.

Miami Ballroom, Inc., Manhattan; public amusement of all kinds; $10,000; Walter A. Parth, Sidney A. Gellert, Joseph Sachs. Filed by Benjamin M. Gottesfeld, 11 West 42d street, New York.

Theodore Charlton, Inc., New York; motion picture business; $50,000; Robert T. Charlton, Abraham Jacobs, Marion Zaia. Filed by Louis J. Weber, 275 Fifth avenue, New York.

Equity Productions, Inc., Manhattan; operate theatres of all kinds; 100 shares no par value; Gerson H. Werner, Theresa F. Brown, Jennie Cohen. Filed by Sydney Milton Kaye, 256 West 44th street, New York.

Mirror Amusement Enterprises, Inc., Manhattan; entertainments, amusements, plays, moving pictures; $1,000; Marcus Nisonoff, Sally Rubin, Dorothy Nisonoff. Filed by Morris Nisonoff, 40-03 National avenue, Corona, New York.

Eaves Costume Company, Inc., New York; theatrical costumes, theatrical equipment; 100 shares no par value; Charles Geoly, Andrew Geoly, Marion Gacioppo. Filed by Thomas Jefferson Ryan, 151 West 46th street, New York.

International Productions, Inc., Manhattan; operate theatres of all kinds; 200 shares no par value; Edward Haun, McElbert Moore, Harold A. Bowden. Filed by Samuel J. Krinn, 1457 Broadway, New York.

Chatham Theatre, Inc., Manhattan;

(Continued on page 71)

HOLLYWOOD

and Los Angeles

"Variety's" Office, 6282 Hollywood Blvd., at Vine St. (Taft Bldg.)
Phone Hollywood 6141

Alvin Popel succeeds Robert Gumbiner as manager of new Los Angeles theatre. Gumbiner is now in charge of his brother's, H. L., three theatres.

William B. Hawks, Ltd., is a new finance managing enterprise which the brother of Howard Hawks, director, has started. Lawrence Le Baron, nephew of William Le Baron, and Norman Trevor, actor, are vice-presidents. Frank Joyce (Joyce and Selznick) is also associated.

S. George Ullman and Harry Wurtzel, operating independent agencies, have merged.

The following assignments were made at coast studios last week:

Arthur East, "Seed," U.

Florence Britton, "We Three," FN.

Jean Harlow, "Public Enemy," WB.

Irving Pichel, "American Tragedy."

Warner Baxter, "I Surrender," Fox.

Blanche Frederici, Mme. Julie," Radio.

Sidney Toler, "White Shoulders," Radio.

Marguerite Churchill, "Over the Hill," Fox.

Edmund Breese, "Young Sinners," Fox.

H. B. Warner, "Passionate Sonata," WB.

Peggy Howard, Charlie Chase comedy, Roach.

Harry Walker, Joe Bonomo, "Dude Ranch," Par.

Conrad Nagel, Walter Byron, "Reckless Hour," FN.

Lorin Raker, Sidney Foxe, "Six Cylinder Love," Fox.

Boris Karloff, Frank Sheridan, "Big Brother," Radio.

Hallam Cooley and Claudia Dell, "Too Many Cooks," Radio.

Beal headed the old Assistant Directors' Association in its early days.

Joseph Cawthorn and Johnny Hines, "Waiting at the Church," Radio.

Charles Rogers, Fay Wray, Clive Brook, Richard Arlen, "Lawyer's Secret," Par.

Charles Giblyn, Sammy Blum and Will Walling, "Gambling Daughters," U.

Leslie Fenton, Wynne Gibson, Juliette Compton, Monte Carter, "Kick In," Par.

William Conselman and Norman Houston, adaptation and dialog of "Six Cylinder Love," Fox.

Florence Roberts, Johnny Hines, Robert McWade, Hallan Cooley, Claudia Dell, Purnell Pratt, "Too Many Cooks," Audio.

Marion Lessing, Nate Pendleton, Joyce Compton, Humphrey Bogart, "Women of All Nations," Fox.

Lucian Littlefield, Donald Dillaway, C. Henry Gordon, Lucile Brown, "Cure for Blues," Fox.

Wells Root, Robert Hopkins, adaptation "Women's Rights," Charles Reisner to direct, Metro.

Doris Kenyon, John Halliday, David Manners, Charley Diggs, H. B. Warner, "Upper Underworld," FN.

Laura La Plante, Lew Cody, Harry Myers, Claude Allister and William Janney in "Meet the Wife," Christie.

Carl Miller, Owen Lee, Rita Le Roy, Purnell Pratt, Kitty Kelly, Constance Cummings, Frank Robertson, "Traveling Husbands," Radio.

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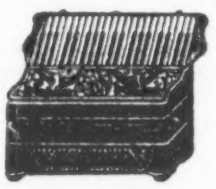
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News From the Dailies

(Continued from page 40)

rant was sworn by L. H. Hillyer, film director, alleging that Miss Nolan stole a rug worth $300 from his furnished home which she had leased.

Lester Young, film cowboy, suffered minor injuries when struck by an automobile in Hollywood last week.

Jules Racourt, French actor, was arrested on charge of disturbing the peace, following complaints filed by two young women. They stated Racourt had made familiar advances toward them.

Theft of $1,200 from the Brown Derby cafe in Hollywood is being probed by the police. Woman cashier and her husband disappeared.

Bob De Foe, musician, was arrested last week for the theft of an alarm clock.

Phillip Emery, property man, last week pleaded guilty to contributing to the delinquency of 17-year-old Mamie Williams and was permitted to apply for probation. Date of hearing is March 3.

Louis B. Brave, wealthy Osage Indian and technical advisor for pictures, won two damage suits brought against him for a total of $79,500.

Los Angeles' famous dog poisoner is loose again. This time his victim was the police puppy owned by Rosita Moreno.

Three men who placed the stench bomb in the Rialto theatre some time ago were brought up for trial last week. Pleaded guilty. Sentence March 3.

Howard Hughes and the Caddo Co. named as defendants in a $1,750 suit brought by Edith Higgins, stenographer, for work allegedly done by her on "Dawn Patrol."

Robert Waggoner, stagehand, was jailed on charges of attempted robbery. He was caught trying to crack a safe.

Mary Pickford and Elinor Glyn will be called as witnesses for the defense in the $56,000 suit brought against Count Louis Hamon, writer of books on metaphysics, by Leslie Stuart, author's agent. Stuart claims a broken agreement in which he was to have received 25 percent of Hamon's gross income.

El Brendel went to the hospital with an injured eye. He ducked too late on the set when a Spanish dancer was supposed to kick over his head.

Colleen Moore and her former husband, John McCormick, were described as house wreckers in a suit for $10,000 brought by J. W. Mykrantz, owner of the home in which they formerly lived. Mykrantz was awarded $100.

Stepin Fetchit owes a former landlord $2,450 in unpaid rent and damages. Judgment was awarded to G. L. Williams.

Daisy De Voe, convicted of grand theft from Clara Bow, lost her plea to be released on bail pending disposition of her appeal for retrial.

Valerie Burr, actress, is suing Herbert F. Pagel, Beverly Hills multi-millionaire, for $102,000 damages. Miss Burr states that on Christmas Eve she was injured in an automobile accident because Pagel, her companion, was driving in a reckless manner and was intoxicated. Her injuries included concussion of the brain and transformation of her Roman nose to "pug."

Silvia Dees, oriental dancer, was arrested on suspicion of burglary following statement of Robert Aldrich, tailor, that Miss Dees, with a pass key, robbed his establishment of $75.

Warrant for the arrest of H. H. Van Loan was issued when he failed to appear on charges of neglecting to provide for his 13-year-old daughter.

Loren Grey, 15-year-old son of Zane Grey, had his driver's license suspended for 60 days in Pasadena for speeding.

Beau Williams Hymer, stage, won a divorce from Warren Hymer, pictures, on grounds of cruelty. They had been married for 18 months. She was awarded $300 per month alimony.

Mrs. Frederick R. Beetson, wife of F. R. Beetson, obtained a divorce on grounds of cruelty. She was awarded $1,000 per month alimony to continue until she remarries, and was given a property settlement.

LONDON

London, Feb. 15.

"Nina Rosa," musical, is due at the London Hippodrome after "Maid of the Mountains" retires this week. Harry Welchman has the lead.

"Limping Man," thriller featuring Franklin Dyall and Arthur Hardy, and presented by those two, leaves the Royalty for the Apollo Feb. 16, after a moderate opening in the small house.

Feb. 20 is fixed as the opening date of "Money! Money" at the Royalty, presented by Leon M. Lion.

Aldous Huxley has authored a new play, "The World of Light," taken up by Leon M. Lion.

Colonial Office, Government department, has asked the Federation of British Industries, which has a films group, to prepare a scheme for the introduction of British films into the Colonies.

Dirt Campaign

(Continued from page 1)

stage censorship agitation outside of theatrical circles, with additional belief that the Mastick bill introduced in the New York legislature has further aggravated the situation.

It is RKO's claim that the time has come for the vaudeville-playing circuits and theatres to clean house from the inside, with RKO willing to start it with hopes the others will follow.

The most stringent no-dirt order issued thus far by RKO is reported to include the New York Palace. Up to now the use of stage dirt at the Broadway straight vaudeville theatre has been sidestepped by RKO insofar as permitting acts to say and do most anything on that stage.

RKO's theory has been the Palace stands alone as the only house on the circuit where blue stage material is not considered offensive, due to an audience peculiarity that has never been explained and which or may not exist. One of the most strenuous objectors to dirt at the Palace has been its own house manager, Elmer Rogers, but with this manager usually overruled by the booking office on the same grounds.

That other acts hearing and seeing off-color stage material at the Palace considered it proper for themselves to follow suit elsewhere has been an admitted drawback in the Palace plan of laxity. Up to now RKO has treated it by advising other actors of the Palace's singular position amongst vaudeville theatres.

Freedom

Comparative freedom for dirt at the Palace has, from recent occurrences, reacted similarly with other circuits as with acts. A case in point and reported as a burner for RKO was that of a singer last week.

Two weeks ago the singer was canceled by RKO for using a song previously ordered out by the RKO booking office.

A $750 single and the first act of importance to be canceled under the no-dirt clause, although RKO had been threatening to make such an example for more than a year.

Last week, with her RKO time temporarily set back pending settlement of the dispute, the girl filled in for Fox in New York. Fox office was reported to have made a special request of the girl to use the song RKO had held objectionable, and she did.

Result of this was a feeling at RKO that no matter to what extent it goes to clean up the shows in its own theatres, disinterest and lack of co-operation from the others may tend to bring about the feared outside meddling and censorship, if the agitation for censorship is as strong as it appears.

To avoid this, a plan is reported in formation for a joint discussion of the dirt problem by the act-playing circuits and possibly an organized campaign through the Variety Managers' Association.

How far RKO is mindful of going in finally coming to a settlement in the prolonged censorship of vaudeville material in its own theatres has not been determined. There is some feeling against overdoing the censoring held justifiable by the claim that if too spotless, vaudeville may lose its charm for adult audiences and merely become a bedtime story.

Bills Next Week

(Continued from page 44)

Sunkist Beauties
Craft & MacCauley
Jan Jalna
Billie & Trixie
Lucille Vernon
SAN DIEGO, CAL.
Fox (26)
"Talent" I
Gene Morgan
Jean Carr & Fam
Geo Wilson Co
Marinelli Girls
S. FR'CISCO, CAL.
Warfield (26)
"Headliners" I
Mel Klee
Great Yacopis
Walter Jennier Co
Wells Winth'p & S
Gay Sis
SAN JOSE, CAL.
2d half (29-1)
"Love Letters" I
Will Aubrey
Nelson & Knight
Jeanne Duvereaux
Jim French Co
George Warde
Reynolds & Stencel
Sunkist Beauties
SEATTLE, WASH.
Paramount (27)
'Vaudeville Echoes'
B "Uke" Henshaw
Allison Tr
4 O'Connors
E & J Rooney
Doreen Rae
SP'GFIELD, MASS.
Fox Polie (27)
"Gondoliers" I
The Romeros
J'zzlips Richardson
Moro & Yaconelli
Ali's Blue Devils
Sunkist Beauties
ST. LOUIS, MO.
Fox (27)
"Topical Tunes" I
Gene Morgan
Alexander Sis
Niles Marsh
B & E Burroff
Carroll & Thomas
TACOMA, WASH.
Broadway (27)
"Prosperity" I
Lucille Page
Jack La Vier Co
Danny Beck
Harris & Daniels
Sunkist Beauties
UTICA, N. Y.
Avon (27)
"Espanola" I
J & H Griffith
Harry Vernon
Mayo & Caruso
Mae Packer
Abbey Breen
Sunkist Beauties
W'SHINGT'N, D. C.
Fox (27)
"Southern" I
Hatt & Herman
Jimmy Lyons
Society Steppers
Helen Warner
Joe Rose
16 Tinies
W'RC'ST'R, MASS.
Palace (27)
"Seasons" I
Frank Melino Co
Lottie Loder
Ada Broadbent
Russell & Marconi
Bissett Dancers

CABARET BILLS

NEW YORK CITY

Barney's
Walter O'Keefe
Bobby Dolan Orch
Beaux Arts
Katherine Parsons
Roger Ferrier
Glodya Ivanova
Wilma Cox
Marinaro's Orch
Central P'rk Casino
Norma Terriss
Leo Reisman Orch
Club Argonaut
Texas Guinan
The Croonaders
Club Calais
Arthur Budd
Jackie Maye
Frances Fay
Lew Epps Orch
Club Delmonico
Bennett & Sabin
Morton Downey
Club Richman
Harry Richman
Frances Williams
California Col'g'tes
Connie's Inn
Ada Ward
Edith Wilson
Louise Cook
Earl Tucker
Dotty Rhodes
F Henderson Orch
Cotton Club
Isabelle W'shingt'n
Maude Russell
Sherman Robinson
Leitha Hill
Mordecai & Taylor
Swan & Lee
Henri Wessels
Cab Calloway Orch
4 Step Bros
El Patio
Irene Bordoni
Emil Coleman Orch
Hollywood
Marion Saki
John & Mary Mason
Seidel Sis
Five Climas
N T G Rev
Katz Orch
Pansy Club
Karyl Norman
Doran, West & D'n
Selton Orch
Paramount Grill
Gus Van
Richardson Orch
Salon Royal
Elizabeth Welsh
Kid Sneeze
Opal Cooper
Sammy Richardson
International Orch
Silver Slipper
Clayton Jackson & Durante
The Nest
Gwendolyn Posey
Clyde Parks
Hannah Sylvester
Lottie Gee
Mamie Smith
Villa Vallee
Smith Ballew Orch

CHICAGO

Club Alabam
Vivian Janis
Sid Erdman
Joan Erwin
Rose Hennesy
Elsie Joyce
Alma Williams
Slater Brockman
W Newberger Orch
Club Ambassadeur
Effie Burton
Ethel LaChance
Ethel Merova
Gladys Mintz
Jimmie Noone Or
College Inn
Cutler Sis
Ben Bernie Orch
Colosimos
Dick Hughes
Cushing & Hutton
Sherida Cooper
Gene Gill
Danders & Buckley
Bernie Fischer Or
Cotton Club
Clara Townsend
3 Pepper Shakers
Ruby Mason
Slick White
Elmer Turner
L Millinder Orch
Frolics
Alice Wellman
Julia Gerity
E & M Caranas
Mary Stone
Jenkin Sis
Earl Richard
Chas Kaley Orch
Golden Pheasant
Charlie Pierce Or
Golden Pumpkin
Irene George
Carol Lewis
Harry Fine
Jack Chapman Or
Granada Cafe
Fuzzy Knight
Helen Savage
J & M Mason
A & R Selby
Paul Whiteman Or
Grand Terrace
Billy Mitchell
Mae Alix
Joy Anderson
Mary Dixon
Earl Hines Orch
Limehouse
Jerry Potter Orch
Lincoln Tavern
Fred Stritt
Etta Reed
DeCarlos & Louise
Iris Monohan
Evelyn Lundell
Al Handler Orch
Mack's Club
Sir Harry Glyn
Trudy Davidson
Jules Novit Orch
My Cellar
Roma Vincent
Vaughn Sis
Edith White
Mary Miller
Connie Cella
Wally Moran Orch
Petrushka Club
Baroness Erzi
Miraeva
Al Zimmey
Eddie Varzo Orch
Uptown Village
Earl Hoffman Orch
Vanity Fair
Clyde Snyder
Via Lago
Jimmy Gerrigan
Phil Levant Orch

Mutual Wheel

Weeks of Feb. 21 and 28

Arlington's Revue—Trocadero, Philadelphia; 28, Route No. 1.

Dimpled Darlings—Star, Brooklyn; 28, L. O.

Fine Feathers—Howard, Boston; 28, Plaza, Worcester.

Flapper Follies—Empire, Newark; 28, Hudson, Union City.

Girls in Blue—Lyric, Bridgeport; 28, Howard, Boston.

Hi Ho Everybody—L. O.; 28, Star, Brooklyn.

Jazz Babies—Gayety, Baltimore; 28, Gayety, Washington.

Let's Go—Gayety, Washington.

Radium Queens—Empress, Chicago; 28, L. O.

Record Breakers—L. O.; 28, Rialto, Chicago.

Silk Stocking Revue—L. O.; 28, Empire, Newark.

Speed Girls—Hudson, Union City; 28, Trocadero, Philadelphia.

Step Lively Girls—Route No. 1; 28, Gayety, Baltimore.

Take a Chance—Rialto, Chicago; 28, L. O.

Twentieth Century Girls—Plaza, Worcester; 28, Lyric, Bridgeport.

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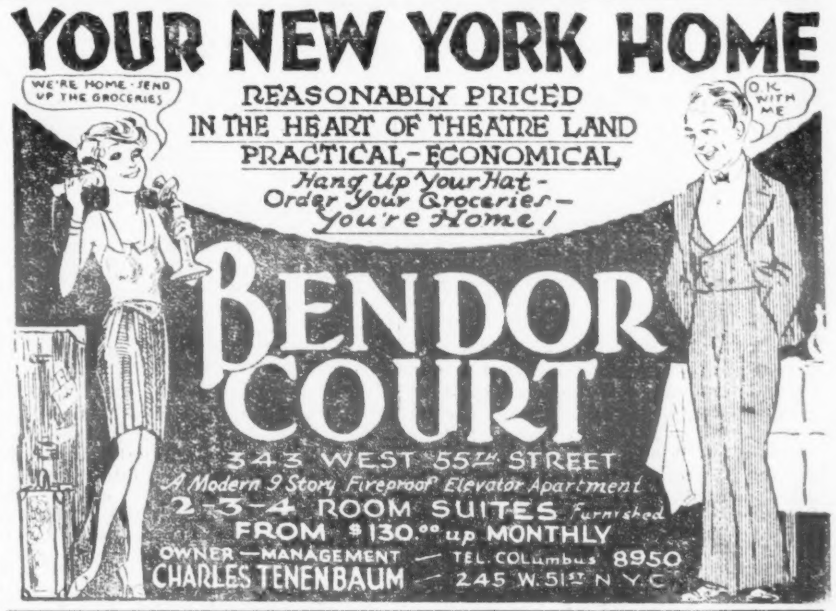

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Incorporations

(Continued from page 70)

operate theatres; 200 shares no par value; David J. Hyman, Alexander Funk, Fannie Schechter. Filed by Charles Segal, 570 Seventh avenue, New York.

Statement, Designation

Hollywood Film Enterprises, Inc., Los Angeles, Calif.; motion picture business; New York office, 6 West 46th street, New York; William Horsley, president; $250,000. Filed by Irving B. Lipkowitz, 270 Broadway, New York.

Change of Capital

Central Theatres Leasing and Construction Co., Manhattan; $500,000 changed to 5,000 shares no par value. Filed by Guggenheimer, Untermyer & Marshall, 120 Broadway, New York.

Change of Name

From Pathe Films, Inc., New York, to **Pathegrams, Inc.** Filed by Coudert [illegible], 2 Rector street, New York.

California

Sacramento.—Con Conrad-Cliff Friend, [illegible] County of Los Angeles; capital stock, 100 shares, $10 subscribed. Con Conrad, [illegible], Charles K. Feldman, Grace Dobson.

"Talking Books"

(Continued from page 1)

can perfect a manner in which the book can be thrown on and stopped at any given point to be taken up from there, it is the answer to their problem. They think they can do this.

Dr. Eldre's Invention

Idea is said to have emanated from plans drawn up by Dr. Byron Eldre, independent inventor. Eldre admitted merely that he is working on it for, or with RCA.

Although sounds like a simple natural idea, it is causing RCA plenty of headaches, although the feeling is that it will be worth it, if it comes through.

Probability is that, at first anyway, the talking book will consist merely of a voice reading an entire book. Later, action may be thrown into the background, descriptive of the story.

Arrangements with book publishers may be made on a cut basis both ways. Book publishers are having so much trouble selling their output now that they are expected to gladly fall in line on any stunt that may help sales or bring in more money.

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